

THE MUSIC REVIEW

February 1955

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THE MUSIC REVIEW

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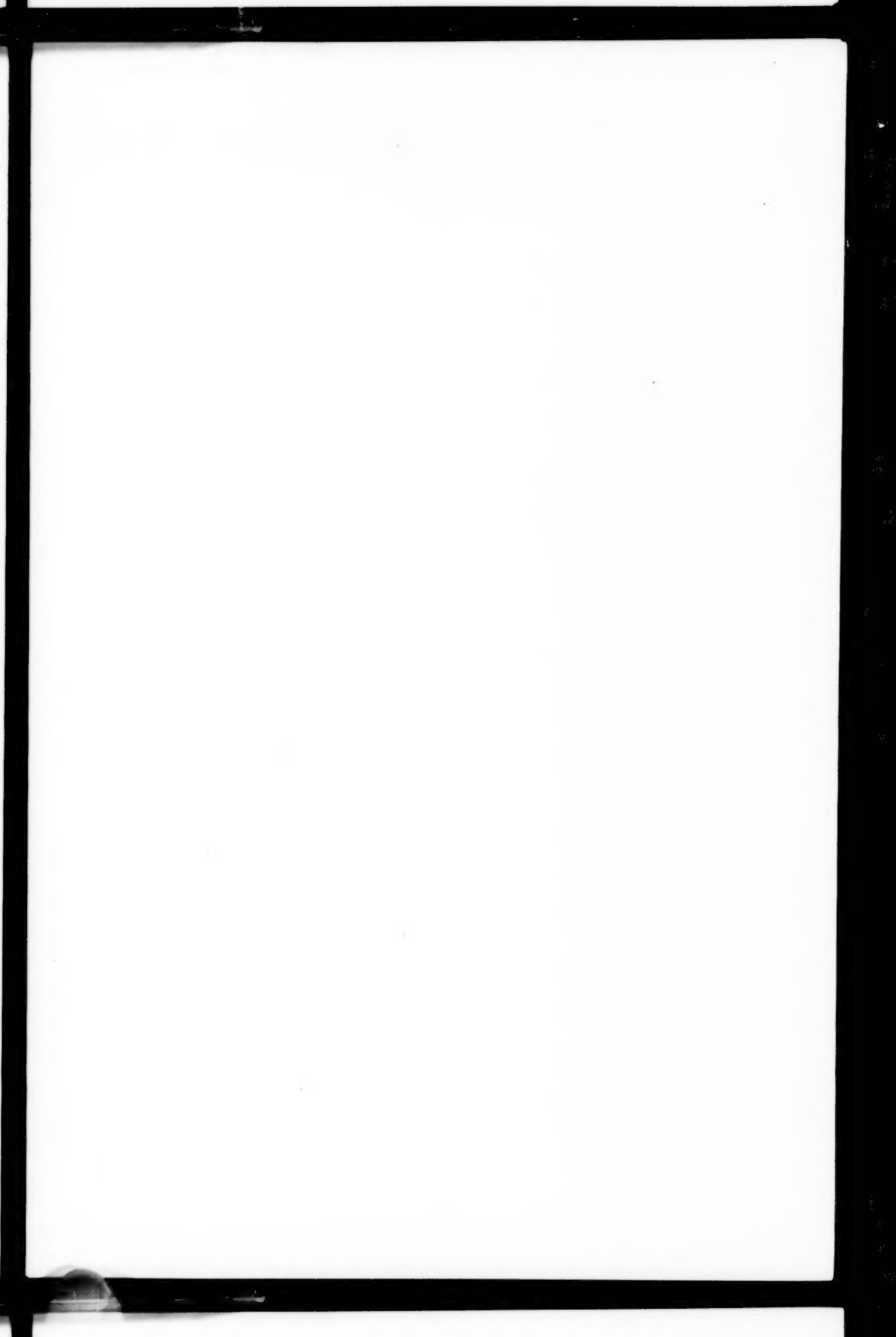
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ROYAL ALBERT HALL

March 1948

Furtwängler*

WILHELM FURTWÄNGLER died of pneumonia at Baden-Baden on 30th November at the age of 68. There can never be another; a fact fully appreciated in Germany where he trained the pre-war Berlin Philharmonic to a pitch of excellence unknown to the modern generation and also in Austria where, in recent years, he had automatically become a bulwark of artistic integrity against the progressive commercialization of the Salzburg festivals. Newspaper articles, many of them of doubtful provenance, have made it clear that the English care for none of these things; but that this discredits the English rather than Furtwängler is evidently a subtlety which these scribblers lack the wit to recognize. Details of his life may be found in books of reference and also in Berta Geissmar's *The Baton and the Jackboot*. But his life as such was less remarkable than his work which this article must make some attempt to summarize.

At least part of the secret of the truly fabulous impact which the finest of Furtwängler's interpretations made on every genuinely musical listener lay in the deep sense of dedication to his art which permeated his performances and inspired him to superhuman feats of purely musical communication. For him music was essentially a spiritual experience; he maintained that music was a power for good—almost a moral force in itself—and he believed what he said. Of course this high moral tone would have been of little use unleavened by the gusts of genius which so frequently replenished and intensified Furtwängler's musical imagination: itself an ever-glowing fire. Here often was a seeming spontaneity—e.g. in Marcellina's *aria*—an individual approach which, however long studied and refined, almost always appeared freshly inspired and to have been coined anew.

There are some conductors cunning enough to maintain a *façade* for a time, even before a critic of experience who has learned where to look for the flaws; but the acid test of most of these gentlemen lies in repetition. No statement gains in truth through exact reiteration—least of all in music; but any three of Professor X' much admired readings of the *Eroica* Symphony will resemble each other physically as do three peas from the same pod, while reflecting each other psychologically much as three average products of the same public school. In fact Professor X' imagination has been on permanent holiday since his reputation became assured or his bank balance sufficient, and all that is left for him to do is to vary his mannerisms.

Furtwängler had mannerisms in plenty: the occasional obdurate rhythmical "puffings" like a model steam locomotive getting under way; the intense, almost fanatical vertical shaking of the head; and, in calmer moments, the

* A fundamentally similar article was published in the programmes of the Furtwängler Memorial Concerts given by the Royal Philharmonic Orchestra conducted by Sir Thomas Beecham on 18th and 20th January.

It also seems worth while to point out that this article and Dr. Helm's which follows it were written entirely independently. The references on pp. 2 and 10 are to different performances of Bartók's Concerto.

curious practice of hanging his left hand out to dry—almost as if it were no longer a part of him. But these were not subject to variation; they remained outward and visible signs which, on familiarity, one ceased to notice; while the content of all the music which interested him remained for him a treasure house of human experience which he illuminated in varying perspectives according to his lights, which could be very searching.

Concertgoers will remember the preliminary “stabs”—as if at some predatory insect—with which Furtwängler used to preface the start of Beethoven's most famous Symphony. But they most probably will not remember their number, for professional players have been known to admit uncertainty as to which was the operative beat; yet as a rule the illusion of precision was complete and absolute. It has been suggested that this apparent unanimity of rhythm, which was such a feature of Furtwängler's performances, was achieved—in a sense paradoxically—through the very flexibility of what I have called the water-diviner's waggle: the stick being held very loosely, yet being impelled to a wavering delineation of rapid notes of short duration. This personal technique may be paraphrased as control without regimentation; while its barely credible efficacy at the hands of its inventor was proved time and again over the years, especially perhaps in the famous passage in *Leonora III* where it has long been an English tradition to skip half the notes. Furtwängler articulated them all.

The “mechanics” of conducting, however, he very properly regarded as simply the means of achieving the desired end. Furtwängler sometimes spoke, even late in his career, of having just discovered how to conduct such and such a passage. While lesser fry make such “discoveries” in front of a mirror, he sought always in his mind for the perfect liaison with his players, and so we can understand that what they and we saw in consequence was often more evocative than photogenic.

As interpreter he excelled in Wagner, Bruckner, Pfitzner and the larger-scale works of Beethoven and Brahms; while the fundamental romanticism of Gluck, Weber, Schumann and Richard Strauss could always be relied upon to strike a productive and rewarding affinity with Furtwängler's volatile and responsive nature. If his Mozart was more often portentous than especially perceptive, his Haydn was bucolic, downright and utterly unsophisticated. Exceptionally, the writer remembers a beautifully conceived and balanced interpretation of Vaughan Williams' *Tallis Fantasia* and also a superb demonstration of how to play the solo harpsichord part of the fifth *Brandenburg* Concerto on a modern grand piano without disrupting the intrinsic style of the work. He was indeed a versatile musician whose instinct usually steered him clear of those composers and works for which he would have proved an unpersuasive advocate. But even the great have skeletons in their cupboards, though the second *Daphnis and Chloe* Suite and Bartók's Concerto for Orchestra were the only pair of Furtwängler's of which the writer had personal experience.

If his average level of achievement was on a higher plane than most of his colleagues ever attained, the pinnacles to which his genius could occasionally

soar were quite simply beyond the scope of any others and will probably remain so. One such was a performance of Beethoven's *Choral* Symphony in Queen's Hall in the late thirties (which Geissmar regarded as his greatest single achievement); another was Bruckner's eighth Symphony in Salzburg in 1949.† Subsequent history lends some support to the writer's contention that these two closely related works assumed for Furtwängler a very special and indelible significance. Later performances of the Beethoven—in the Albert Hall in 1948 (with very inferior forces) and again at Bayreuth last summer—showed that he could, apparently at will, distil the essence of the composer's outpourings and present it without dross, adulteration or embellishment. A respected colleague's description of Furtwängler's last performance of the Bruckner in Vienna a few months ago equally reinforces that unforgettable experience of August, 1949.

It is primarily as an outstanding interpreter of the music of others that Furtwängler will be remembered and revered for many decades to come. He was also a competent composer with two symphonies and a piano concerto among his principal works. His thematic material is often original and occasionally distinguished, but the compositional procedures are too obviously derived from the various great masters whose interests he served so brilliantly throughout his career.

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† Detailed comparison of the two symphonies is very instructive. Regarding the latter, see Leichtentritt's masterly essay on pp. 379-424 of *Musical Form* (Harvard), 1951.

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G. N. S.

Furtwängler and his Book: Concerning Music

BY

EVERETT HELM

It is no easy task to write about Furtwängler. Even before his death, as I had the criticism of his book *Concerning Music* well under way, I found myself beset with difficulties—chiefly difficulties in the formulation of the ideas I wanted to express. Now that he is dead, the task is even more difficult. "*De mortuis nihil nisi bene*" keeps ringing in my ears. To adopt this as a principle would be, of course, utter nonsense. One is constantly speaking ill of the dead, from Caligula to Niels Gade. And the dead most likely take very little notice of it. Nevertheless it is no longer possible to appraise Furtwängler's book as that of a living person, nor is there any perspective created by intervening time. Yet the only critique worth the powder to blow it up is an impartial one; this was clear to me at the outset.

Few people seem able to judge Furtwängler impartially; most are either rabid partisans or complete disbelievers—a fact that can be attributed to the many contradictions inherent in the man's character, ideas and artistic production. He himself asks in *Concerning Music*: "Where does the enigmatical German understand himself better . . . than in Bach and Beethoven, Schubert and Mozart?" Furtwängler was, and most probably always will be, an "enigmatical German". He was, quite apart from nationality, a most complicated personality, and, in addition to this, thoroughly German.

It would be, for me at least, quite impossible to deal with Furtwängler's little book without taking into consideration the man and the artist who lie behind it. For, whatever else the book may be, it is an ingenuous and sometimes naive expression of Furtwängler's thoughts and of his artistic "soul"—thoroughly personal and thoroughly partisan. It contains less than a hundred pages and is, to say the least, poorly organized, consisting of a series of dialogues or talks (the original title is "*Gespräche über Musik*") between Furtwängler and the German conductor Walter Abendroth. The first six chapters date from the year 1937—an important factor in judging the political character of the protagonist; the final chapter was written by Furtwängler in 1947. The short preface contains this statement by Abendroth:

"These conversations are quite genuine. They took place in Furtwängler's Potsdam home. In addition to the author and the editor, Dr. Furtwängler's colleague Freda von Rechenberg was also present. The theme of each conversation was always agreed beforehand, and she kept the record. Later revision has brought about few alterations from the original."

In his answers, Furtwängler gives his view on music, performance, audiences, orchestra and the relation of music to life. We do not know what "few alterations from the original" Abendroth refers to. But if the printed text corresponds roughly to what was spoken and recorded in 1937, and if no passages have been added subsequently, then the book throws considerable light on the

once burning question of Furtwängler's political thinking. This question, no longer a burning one but nevertheless a fundamental one for the evaluation of the man, will probably never be answered with finality. That he allowed himself to be "used" in a certain sense by the National Socialist *régime* is clear. That he was himself not a Nazi, either by nature, affiliation or action, is equally certain. His chief offence was that he did not leave Germany in the Hitler period, and it is established beyond any doubt that he personally helped and saved many musicians and intellectuals, including Jews, during that time. As one Jewish emigrant who was closely associated with Furtwängler for many years put it: Furtwängler's interest in and understanding of politics was confined largely to the effect of politics on music and on his own musical activities. Nazism for him meant the prospect of becoming general director of the world's music. The Nazis played up to him, flattered him, pampered him, gave him everything he wanted and asked nothing in return except that he should go on conducting German orchestras. The fact that he was unable to perform certain contemporary works, Mendelssohn, Mahler, *etc.*, was apparently not grounds enough for him to break with the *régime*. His interest in and (as we shall see) understanding of contemporary music was in all events slight. When the balance is drawn up one can only say that Furtwängler's primary political weakness was a lack of political consciousness. He was certainly not aware of the tragic consequences of the Nazi *régime*, because he was thinking of entirely different matters. Whether this lack of awareness is pardonable or not is a question we do not propose to resolve.

The book in question displays an idealism of outlook that is the opposite of chauvinistic or nationalistic. "Ever since Europe and European music have existed, there has been this exchange (of artists), whether the powers that be were for it or against it. Politics and the life of art are not one and the same thing." "All art bears witness to the innermost reality of a nation, and music in particular to a much greater extent than any other art, is admittedly subject in some way to national limitations. But surely not in the way in which the politicians imagine it to be. Art is not concerned with markets, doctrines, communism, democracy and the like. Nor has art got anything to do with the nationalism of power politics and conquest. It has no truck with hatred between nations wherever, however, or from whatever reason this may arise. It testifies not to the politics of a nation—ephemeral as they are in the nature of things—but rather to its eternal essence. Art does not express a nation's hate, but its love. It portrays man when he is 'himself', harmless, trusting, simple, proud, a member of a happy, all-embracing humanity. No matter how different the nations of Europe may be—as different as only individualities can be—they are connected by a common, invisible, subterranean bond." "Of course, every nation, just like every individual, has a tendency to be self-sufficient, to isolate itself, and to stress its own achievements. And if people once thought and hoped that modern means of communication and modern methods of establishing points of contact or mutual understanding would bring about the end of nationalist segregation and chauvinism, they have been mistaken. In many cases the existence of numerous points of contact between

the nations would seem to have brought about the exact opposite of mutual understanding, *i.e.* fear of foreign influence, leading to excessive self-importance, which—on whatever it may be based—is not what it pretends to be, namely, a sign of strength."

The central theme of the book, which recurs constantly in various forms and in various formulations, has to do with the spiritual nature of music—music as "the expression of a spiritual experience". Furtwängler is concerned in the second chapter, for instance, with conductors and their interpretations of the classics, and he finds that these were performed better fifty years ago, citing "the apparently complete ignorance of the really wretched way in which classical masterpieces are performed to-day. Utter confusion seems to reign amongst the public as far as this problem is concerned. People simply do not know what to look for. They talk about 'strict adherence to the score', yet listen in silence or actually applaud when the most incredible liberties are taken with it. The *spiritual* problems with which the great classical masterpieces are in fact concerned have long since been relegated to oblivion". In speaking of Beethoven's late works, Furtwängler finds that they frequently express "spiritual extremes", and the sixth Symphony is "imbued with a kind of natural piety, a quality of absorption which is related to the religious sphere". The development, the "destiny" of Beethoven's themes is subject to what Furtwängler calls "the logic of spiritual evolution". The over-emphasis of technical perfection, he finds, often leads to poor performances: "the moment that technical problems are treated as ends in themselves, the spiritual unity of the whole is destroyed. In a good performance the technical aspect should not be divorced even for seconds from the 'spiritual' aspect, not even when it would be 'effective' in itself. Granted, it may produce an effect, but it is nevertheless an illegitimate effect since it detracts from what is essential".

The presence of this spiritual quality, so difficult to define and upon which Furtwängler repeatedly insists, was, indeed, a primary characteristic of Furtwängler's performances—the characteristic that placed him among the great conductors of our time. Even in his late years, when his hearing was defective and his *tempi* were often inordinately slow, a Furtwängler performance was characterized by an intensity and concentration of thought that had nothing to do with the driving (or driven) intensity created by outward means, but that emanated from the mind and "soul" of Furtwängler himself. This "spiritual quality", indefinable but no less real, had its roots not only in the man himself but also in the tradition he represented and of which he may well have been the last great representative—a tradition of "interpretive" conducting that eschewed all manner of effect for its own sake and that strove to reproduce the inner meaning of a given work, not in terms of historical accuracy but in its spiritual content. In speaking of an "historically accurate" performance of the *St. Matthew Passion*, that had been warmly applauded by the press for its use of old instruments and a small chorus, Furtwängler says: "The music critic had apparently failed to notice that all 'polyphony' had simply been thrown to the winds in the performance in question. As if polyphony were a

problem of numbers and not of interpretation, as if one could not be just as 'polyphonous', given enough space, with a choir of 500 as with one of 50 members, as if an orchestra could not be as polyphonous as a string quartet. The orchestra admittedly played accurately and the singers sang correctly, but we did not hear a single phrase which had really taken shape, not a single melody inspired from within, not a single polyphonic line which was really felt. The music of Bach did not as it were put in an appearance at all."

Here Furtwängler touches on the second quality that made his own performances the unique experiences they were: the quality of line, of continuity, of form. This incredible ability to mould a work and give it shape—to create an architectonic form in which every phrase and every note had meaning and was a part of a greater whole—this was Furtwängler's supreme gift, the musical expression of his insistence on spiritual content. Anyone who has heard him conduct the Beethoven ninth Symphony (or any of the others, for that matter), the Schubert C major, or the Bruckner Seventh and has not perceived this overall line and this formal organization is greatly to be pitied. One can only say: "*tant pis pour lui*", as I was forced to remark after a Salzburg performance of *Don Giovanni* last summer, when a colleague criticized the performance as impossible because of the slow *tempi*. Admittedly the *tempi* were slow, occasionally painfully so. It was one of the longest *Don Giovannis* on record. Yet it was also one of the most perfectly organized, the entire opera consisting, so to speak, of one long phrase in which every *aria*, ensemble number and recitative had its musically logical place. And the orchestra sounded as one seldom hears it—not because Furtwängler had worked any "tricks", but because every musician of the orchestra was giving his musical best.

That the achievement of this highest degree of integration—this "overall line" that embraces an entire work—was a conscious matter is clear from Furtwängler's own words: "By fixing their eyes on detail, musicians became more and more incapable of appreciating its structure, and of taking into consideration the organic relation between the whole and its parts in those works which really constitute a musical whole. This and nothing else is briefly the reason why, on the whole, classical works are given worse performances to-day than more recent ones." Furtwängler feels that a "living" performance must retain a certain quality of improvisation: "The law of improvisation, which we have described as the condition precedent for the evolution of all true form, demands that the artist should identify himself completely with a work and its growth. If the power to shape, the omnipresent feeling for genuine form are relaxed, all this is immediately changed; the performer is no longer absorbed by the work, he consciously detaches himself from it, only momentarily at first, but always more and more. He no longer experiences the work directly, but becomes increasingly a controller, an observer, an arranger. Forces are released which had heretofore been bound together by the compulsion of living the work. One has time 'to spare' for all kinds of things outside, behind and beyond the work."

It is interesting to talk with orchestral players about Furtwängler. They agree that his conducting technique was anything but perfect. The standard

joke of the Berlin Philharmonic is: Q. How do you know when to come in on the opening bar of Beethoven's Ninth? A. We walk twice around our chairs, count ten and then start playing. Furtwängler's beat often lacked precision; the musicians were not always together. And in the end result it was of relatively small importance, for the *meaning* of the music was made clear. Orchestral musicians gave Furtwängler their best, because they knew he was giving *his* best to the music itself. Conductors can fool the public almost all of the time, the press some of the time, but the orchestra never.

It is therefore of great interest to read what Furtwängler has to say about orchestras, conductors and rehearsals: "The widely held view that the more rehearsals, the better, is a mistaken one. It would be too easy; after all, the rehearsal as such is not an isolated event. Rehearsal and performance belong together and can be properly understood and appreciated only in interdependence. There are conductors whom years of experience have failed to teach the purpose of rehearsals. But there are others who know how to rehearse interestingly and well and yet are disappointing in public performances. Of course, the rehearsal must fulfil its function as a preparation, *i.e.* there should be no more improvisation in the actual performance than is absolutely necessary. But there should not be less, either—a point which deserves special emphasis.

A well-known conductor is supposed to have said: one should rehearse until the conductor appears superfluous. This is a fundamental mistake, born of a misconception not only of arguments for and against having many or few rehearsals but also of the essence and purpose of making music. In the last analysis, a conductor's anxiety to determine everything beforehand down to the smallest detail is caused by his fear of having to rely too much on the inspiration of the moment. By making detailed preparations he attempts to push this inspiration as far as possible into the background, and eventually to replace it entirely and to make it superfluous."

The temptation to quote further from *Concerning Music* is strong, for the thin volume abounds in passages that provide food for thought. Many of the remarks about Beethoven are illuminating and testify to Furtwängler's profound insight into this composer's works. It is clear that Beethoven represents for Furtwängler the summit of musical achievement, and most of the examples (verbal, not musical—there are no musical examples in the book) refer to Beethoven. This constant preoccupation with Beethoven could constitute a weakness in a book that laid claim to impartiality. But the present volume rests on no premise of impartiality; on the contrary it is the highly personal expression of a highly individualistic artist.

It is in this light that we must view Furtwängler's remarks on contemporary music, scattered here and there through the volume and culminating in the fulsome seventh chapter, written as epilogue in 1947. One could wish that Furtwängler had not seen fit to add this chapter, for it is based on half-facts and half-experiences. By his very nature, Furtwängler was "against" modern music, and correspondingly unqualified to judge it. One can perhaps admire the sincerity that led him to expose his views on the subject; but one must

regret the fact that he was temperamentally incapable of understanding it. The seventh chapter is in fact a pathetic testament, the great tragedy of Furtwängler's life. It is no secret that he himself considered his main importance to lie in the field of composition. And whoever has heard Furtwängler's music must realize how wide the gulf was separating him from the music of the twentieth century and how he must have suffered from this fact. For if Furtwängler's music is right, then the whole development of contemporary music is wrong, and *vice-versa*.

Furtwängler's music is an unhappy combination of Bruckner, Wagner, Strauss, Brahms and Schumann, with Bruckner predominating. It is obviously sincere, written with great conviction, but thoroughly unconvincing. Were it not the product of this great conductor it would be passed over without a second thought as pompous, overblown post-romanticism.

The reasons why Furtwängler did not "come along" with modern music are not under discussion here. The fact remains he did not understand it and felt sincerely that it is completely on the wrong track. When he did occasionally conduct it, in later years, the results were sad. Some three years ago he performed Bartók's Concerto for Orchestra in Berlin. One had the impression of a conservatory student at the final examination. Precisely that contact with the music that made his performance of the classics great was lacking here; neither the style nor the form apparently made sense to him, and the performance was no less than pathetic. The same programme contained a performance of Schubert's C major Symphony such as one is not likely to hear again.

Furtwängler opens the seventh chapter by confessing that he is "grasping a red hot poker", and that he will probably gratify neither himself nor others. He considers the question of atonality, however, "one of life and death" and proposes to discuss it *sine ira et studio*. He recounts that there were in the past thirty years few concert works by important composers that "did not pass through my hands" and that he has devoted much time and energy "even to those works to which my personal inclination did not attract me". He admits that he is a convinced partisan of tonality and proceeds to prove that tonality is necessary to the establishment of law and order in music, that it derives from nature itself and that the characteristics of tonal functions correspond directly to those of biological functions. Tonality provides, for instance, the feeling for locality, corresponding to the "desire to know where one is and where one is going". But "if we let ourselves be guided by the atonal musician we walk as it were through a dense forest. The strangest flowers and plants attract our attention by the side of the path. But we do not know where we are going nor whence we have come. The listener is seized by a feeling of being lost, of being at the mercy of the forces of primeval existence". Then comes the sentence that more than any other has heaped coals of fire on Furtwängler's head: "We cannot escape from the conclusion that a type of music which dispenses with a device to regulate tension and relaxation, thereby sacrificing the geographical precision of tonality (whatever other qualities it might acquire in the process), must be considered as *biologically inferior*".

Furtwängler weakens his own case "against" modern music by a number of statements that testify to his fundamental ignorance of the subject and that have the effect of invalidating his theory. He equates the emergence of atonal music more or less with sensationalism: "'Atonal' music, as it has generally been called since, was born under the sign of progress; people desired above all else something new. Now the clamour for something new, the theoretical demand for a forcing of progress at any price, was, in the manner in which it was raised in the first place and has continued ever since, in itself something new." And further: "To derive development from the substance and not from the human being searching for expression, to seek and to postulate not the 'beautiful' but the 'new'; this, as I have mentioned above, is the great novelty which was introduced into the history of music at the turn of the century." He refuses to acknowledge any evolutionary thread connecting atonal music with the past; he completely ignores, or is ignorant of, those works in which such an evolution can be observed: "It is only natural that the champions of atonality should endeavour to prove that it developed from tonality, as the logical consequence of tendencies implicit in tonality. But it cannot be denied that these attempts are ill-founded. It must be admitted that consistent atonality was something completely new."

When Furtwängler does attempt to speak more precisely about "atonality" (which he never defines or limits and which seems to include all modern styles) he demonstrates all too clearly that he simply does not know what he is talking about: "The question of why such a system was, or had to be, created is perhaps even more interesting than the twelve-tone technique itself. It certainly seems as though up to now atonality has lacked a uniform theoretical foundation. There is a clash of widely divergent opinions. Hindemith's serious and detailed attempt at explanation was not left uncontradicted. Stravinsky thought that theory ought to follow practice: the time for it had not yet arrived. The only important thing was to recognize that the system of tonality had really been expanded and superseded. On the other hand the twelve-tone system represents an attempt to impose upon the material of the atonal musician form, structure, and consistency as it were from outside. This implies that intrinsic form, structure, and consistency are lacking, at any rate in the sense in which the material of the tonal musician, based as it is on the cadence interval, *i.e.* on a law of nature, would seem to possess them."

A word about the translation. It is on the whole awkward, employing literal English equivalents of typically German words, expressions and constructions. One example will suffice: "then to represent, in the *adagio*, the obverse side of the world, here too, as in the preceding movements, going to the limits of human ability". The meaning is generally quite clear despite the poor English style. There is also a certain number of misprints, mostly harmless, except for the one in which Beethoven's *opus* 111 is referred to as *opus* III.

There is much in this short book to which one may take exception. There are statements that do not stand closer scrutiny, and there are many seeming contradictions. Some of the confusion stems from the fact that this is, except for the last chapter, a transcript of conversations; some of it must be ascribed

to a certain confusion in the thought processes of the man himself. It is a thoroughly honest book, a tremendously sincere book, a book that mirrors all too clearly the contradictions inherent in this "enigmatical German" and that bares the tragedy of his life—namely, his relation to the music of his time. Above all it reveals the thought processes of a great artist and a great conductor. Reading it and pondering it is an experience and, for him who can separate the wheat from the chaff, a most rewarding one.

English Virginal Music

BY

A. E. F. DICKINSON

A TRUE estimate of English virginal music is hard to come by. A prolific output for the keyboard without any noticeable parallel on the continent in variety, rough vitality and a constant unexpectedness, it has gained a pronounced *Heil* from some continental scholars for its frank delight in keyboard texture, structural versatility and sheer spontaneity. In this country treatment ranges from a complete neglect, or the blunt predication of a preliminary stage in keyboard development, to the unstinted pride of "the greatest expression of English character in music" (Margaret Glyn), a judgment supported in part by Paul Láng on the rough assumption that the English madrigal is in fact Englished Italian. The new Elizabethan generation will beg to differ from the superlative, remembering the splendours of the Edwardian symphonies, the major oratorios of the half-century, the monuments of London pride but also of London humour and grit, the prophetic works of Vaughan Williams in the new age of violence but also of affirmation, and the many happy and many more "literary" settings of English poetry. If they recall, however, the uncertain progress of keyboard music from Landini to Frescobaldi, from Paumann to Scheidt, from Bermudo to Giovanni Gabrieli, the fertility of English keyboard music before and after 1600 is an impressive conquest of mind, especially in view of the slender encouragement given by the English court and nobility for the *composition* of virginal music. It is significant that *Parthenia* is the only appreciable publication to put beside the host of published madrigals, catches and Psalms. There is not even a pirated edition of any other collection. In this sphere it was worth no one's while to rush into print.

On the material side, the evidence before the workaday musician has long been restricted, and even for the rich or privileged, awkward both to obtain and to handle. The modest 220 pages of the "Fitzwilliam" Virginal Book (henceforward the F.V.B.) ran to 964 as published by Breitkopf and Härtel in what became two massive tomes, built for strict confinement to a library or desk and not for active use. The book has long been out of print and seems likely to remain so. The collaboration of J. A. Fuller Maitland and W. Barclay Squire secured (with many useful cross-references) a trustworthy reproduction of Tregian's text, while perpetuating the utterly confused order of pieces and the many rhythmic and melodic obscurities and ambiguities. Popular selections from the collection (a mere handful anyhow) are inclined to keep to a few dances and folk-song variations, leaving hundreds of sizeable pieces outside common knowledge. *Lady Nevill's Book*, a mere 250 pages as edited by Hilda Andrews and published by Curwen, will go into *one* large music-case. The greater part of it is in F.V.B., and the net gain is chiefly

a matter of early but not too reliable text, and of determinations of date. *Parthenia* (1612-3) similarly dates a score of dances by Byrd, Bull and Gibbons and one of Gibbons' longer fantasias. The modern reprint thus adds sixteen pieces to the foregoing. The virginal books of Benjamin Cosyn and Will Forster, the forlorn and anonymous collection of works by Bull and others in the British Museum (ADD. MS. 23,623), and various supplementary manuscripts (*inter alia* ADD. MS. 30,485, 36,661 and the later 31,403, the comprehensive Christ Church 1,113 and Drexel 5612 in the New York Public Library) remain unpublished, apart from some selections from Cosyn's book and the Collected Keyboard Works of two or three composers. Around 1925 Margaret Glyn brought out five volumes of Gibbons and one of Weelkes, and two out of four projected volumes of Bull, in a popular edition (Stainer and Bell); the Fellowes "edition" of Byrd appeared in 1950;¹ and all Farnaby's known output is in Tregian's book. This still leaves unpublished a good deal of Bull, Tomkins and Cosyn, besides isolated pieces by various composers. The whole of the ascertainable output of Elizabethan and Jacobean virginal music amounts to about 650 pieces by named composers, more than twice F.V.B. It has been detailed, with sources, in Glyn's *About Elizabethan Virginal Music and its composers* (William Reeves). This list must at present be regarded as the starting-point of any informed survey of the keyboard output of the period.

In these circumstances it is not surprising that commentary has been lacking in balance. In the book rendering of his Brussels lectures, "The sources of keyboard music in England" (English translation, 1912), Dr. van den Borren concentrates mainly on the contents of F.V.B., of whose texture and structure he provides an exhaustive analysis. Most earlier, contemporary and later collections are studiously listed from information in catalogues, histories and wayside articles, but their special content is not considered, apart from isolated pieces. Nor does it emerge very clearly from the mass of cited detail how much it is all worth studying and performing, in itself or as a transitional stage. Glyn's book, mentioned above, in fact includes Gibbons and Tomkins and the other Jacobean composers. Apart from its admirable list, it is too summary and too discursive to be of permanent value.

The recent publication of Mulliner's collection is a general reminder that a confident school of keyboard composition, which may provisionally be termed national in calibre, was in being after the middle of the sixteenth century. While many pieces may be criticized as monotonous, experimental, perfunctory or a too close reflection of vocal harmony, the Redford school must have had its antecedents, and the glimmering of an earlier stage in a handful of dance pieces, of which Hugh Aston's "Hornpipe" (quoted in full in Willi Apel's *Masters of the Keyboard*) is the most eloquent, has survived (Royal Appendix 58). These in turn are the naïf, comparatively polished miniatures

¹ This is a "modern performing" edition. Fellowes disdained authentic reproduction on the curious ground that *some* of the original collections have been published or can be consulted in English libraries. He has therefore freely "adapted" the text for the piano. He has also freely and without mentioning it doubled *etc.* the number of bars, making any detailed reference to his edition awkward and exclusive.

of an existing keyboard craftsmanship, not a fundamental start at harmonization after the manner of the German tablatures. There are also the plainsong preludes of Royal Appendix 56, woodenly contrapuntal, but the sign of a new counterpoint for its own sake, however liturgically pertinent at the time.

With these earlier routes in the background, and Mulliner's six-score pieces to proclaim for better or worse a London highway, a fresh concern over the scope of their successors seems now inevitable. I propose here, first, to bring under one orbit of comparative observation the various collections of English virginal music extant, and then to sketch a dispassionate estimate of the craft and the craftsmen, neither ignoring any experience of a more masterly keyboard texture and structure in later times, nor imposing on the Jacobean virginalists an elegance and dramatic quality to which they never aspired. To some readers, this would better be undertaken by a critic who has made a long study of the period. But I am concerned less with what Byrd meant to the Tregians of the seventeenth century than with his extrinsic appeal beyond his century. Our knowledge of what dance-suite and variation and fugue became in later keyboard music is at least a necessary check on the acceptance of superficial eloquence and tireless patterning as an architectural achievement. Some of this Jacobean music has had its day, and derives its main significance from having been just that. The rest must face comparison with the classical certitude of a profounder culture. Again, an observer in the twentieth century cannot be unaware of the potentialities of excursions on traditional songs and rhythms. But he will also be on the watch for the use of such a song or dance measure as a mere framework for technical virtuosity, without bringing out the original theme in such a way as to make the fantasia seem "necessary" to it. For the sake of my argument I have called it all virginal music, without prejudice to clear evidence of organ alternatives in certain cases. I have not seen any specification of an organ as the intended instrument and the mingling of palpably spinet pieces with probably organ ones points rather to a general domestic style.

We may begin with the published collections. The authorship of F.V.B., known since 1950 to have been one of at least two massive compilations in the same hand—the other being the new discovery, an even more omnivorous collection of vocal and string polyphony, Egerton 3,665 (B.M.)—has since been confirmed, by the discovery of a will-signature, as that of the Cornish Roman Catholic, Francis Tregian, to which internal evidence and Barclay Squire's researches have pointed sceptically since the book was published.² While this seems to account for certain preferences and omissions (notably Gibbons), it must be admitted that in most respects the book is remarkably representative of composers and *genres*. If one ignores the confused order in which the pieces appear and grasps the book as an integral representation of its period,³ the personalities lead off with Byrd, Bull and Farnaby in divers

² See *Music and Letters*, July and October, 1951.

³ It is to be hoped that any future edition will confine Tregian's order to a list and re-assemble the pieces under their composers, known, doubtful and anonymous. The association of the numbered pieces (nos. 1-95), upheld by Miss Cole in *P.R.M.A.*, 1952-3, is chiefly a matter of earlier date, not of musical character.

manners, with the little known Peter Phillips and a spot of Sweelinck fugue to confirm the continental connections not found elsewhere in English scripts; two Tallis fantasias commemorate the G.O.M. of the later Mulliner period. Musically, the attentive player encounters an unusually comprehensive assembly of dance-pieces, variations, fantasias (plainsong, hexachord and "voluntary"), and garrulous transcripts of madrigals in the established continental style. The chief omissions are the shorter type of fantasia worked out by Gibbons, Bull and Cosyn, Bull's *Ricercare* and Tomkins' prodigious aftermaths. The remaining collections add works, not *genres*. *My Lady Nevill's Book* (Nevill henceforward) is an early testimony to Byrd's creative activity apart from words. Besides including all the well-known variation-sets except *John come kiss me now*, it contains two grounds and two fantasias found nowhere else or (41) only in an unpublished script (nos. 1 and 30, 26 and 41, respectively; on 42, see later). *Parthenia* indicates that for aspiring gentlewomen, bent, perhaps, on finding a consort the spinet way, Gibbons was as lucky a star as the more famous Byrd and Bull; and also that in keyboard music, at least, there need be neither Protestant nor Roman Catholic. The work by which Gibbons' fantasia-craft is thus most commonly known must have been his earliest. Six dances by Byrd and Bull are not found elsewhere. This completes the sets in modern publication.

Of the remainder, the volume of "Bird Lessons", known as Forster's Virginal Book, provides exclusively three extended but rather slight and academic grounds, the "Hornpipe" Variations and four other Byrd pieces. Cosyn's Virginal Book is the earliest source for much of Gibbons, and the exclusive source for a Bull Fantasia (no. 49) and for two Grounds, three Variation-sets and twenty odd pieces by Cosyn himself. The well-known Flemish collection (23,623 *supra*) of pieces mainly dated 1628 contains a considerable amount of Bull, with pieces elsewhere assigned to Tallis, Farnaby and Gibbons, but here to Bull. Bull's own work includes numerous *courantes*, fantasias and *ricercare*, some in organ style. Manuscript 30,485 (*Ib.*) is nearly half Byrd, a few pieces exclusively. No. 30,486, a small book of Byrd and Farnaby, merely repeats items in 30,485 and elsewhere. The late script 31,403 (c. 1700) repeats Gibbons' fantasias from Cosyn and *Parthenia*, and *The woods so wild* from 36,661 (the latter set being incomplete in F.V.B. 40), and adds canons by Bull and Bevin. Christ Church 1,113, a volume of 118 beautifully written pieces, contains fantasias by Bull, Gibbons, Phillips and Tomkins not found elsewhere; of eight by "B.C." (stated in a later hand to be Benjamin Cosyn), the sixth (no. 69) is thirty bars of Gibbons' early Fantasia. In the dance-section *almaines* predominate, mostly Bull's. Ch.Ch. 1185 contains a so far unnoticed and "sport" set of anonymous suites. There is more of Bull, Byrd and Tomkins (autograph) in the Library of the Paris Conservatoire (*Rés.* 1122 and 1186); two exclusive Byrd *pavan-galliards* at New York; a considerable number of pieces in two volumes in the (?) private museum of Count zu Lynar of Lübbenau; and a collection of pieces ascribed to Bull in the National Library at Vienna (17,771), whose music department obliged me with some microfilms. The last two sets are almost undiscovered

country, musically. Seiffert has given a documentary account of the Lübbenau volumes in his revised edition of Sweelinck's keyboard works (1943). He shows good ground for assuming the first volume to have been compiled in 1637-42 by Weckmann, organist at Dresden (later, Hamburg) and a pupil of Schütz and of Jacob Praetorius, a pupil of Sweelinck, who is here represented by 30 of the 76 pieces on which Seiffert has naturally drawn for his ampler edition. Inevitably he is not concerned with the rest, but the list of composers shows an unprecedented assembly of German, Italian, French and English names, the last including Bull, Phillips and Giles Farnaby—the Tregian clique less Byrd. The second volume, almost equally international, includes Byrd, Gibbons and Bull. This circulation of English music in cultivated foreign hands calls for investigation (but a recent letter gained no reply). It seems likely that the links included emigrants like William Brade of Hamburg and Thomas Simpson, who published miscellaneous dance-collections in Germany and no doubt promoted English art in musical circles.

The Vienna collection contains four original fantasias, fresh settings of *Miserere* and (un-English choice) *Salve Regina*, and an immense set of canons by Bull, and another fantasia in Bull's name, which proves to be a well-known Sweelinck work, as will be explained. So far the collection has been scouted by all and sundry owing to its forbidding "new German" letter-notation, which is a nuisance to translate, often rhythmically obscure, and at certain points utterly baffling to the naked eye. Thurston Dart has published an account of his recent Tudor and Stuart discoveries in Britain and Eire (*Music and Letters*, April, 1954). They comprise mainly dance-pieces and a few grounds and variation-sets, the last to familiar titles. The early Elizabethan collection of 30 pieces at Trinity College, Dublin, seems to mark the secular trend after the Mulliner stage, which persisted for a considerable period. Dart shows evidence of a two-manual virginals.

Gibbons, Byrd and Bull (O.P.) have been assembled in print as stated earlier. Tomkins, whose fantasy output at Christ Church, Oxford, may be pursued on the other side of the High Street (Bodley, Music School C93) is announced for publication. The major works of Bull, the fantasias and variation-sets, remain scattered and mainly unpublished.

The pedant⁴ who wishes to arrive at even an approximate notion of the respective output of the composers concerned will thus have his work cut out. When it comes to details, cut-and-dried is just what these pieces frequently are not, as they were copied. The name of the composer may be missing or inconsistent with another copy; titles are constantly missing or variable; indexes do not agree with the main text; and modern catalogues rarely give any key or final. The occurrence of two or even three different sets of variations on certain folk-songs, some totally and some occasionally anonymous, and of shortened versions, calls for further mental organization. Sorting out Schubert settings of the *Wilhelm Meister* songs is child's play by comparison. The

⁴ To save any possible misinterpretation, this term reflects with no applause the attitude of those who thank their enlightenment that they, practical musicians, are not musicologists and have no time for comparing original scripts in search of correct musical or titular detail or date.

pedantic inquirer thus finds himself increasingly indebted to Glyn for reducing this intractable material, dispersed in London, Oxford, Paris and New York, to an orderly list under composers, with detailed cross-references to the various sources of each piece, and very few misprints. Few will question Glyn's arbitrary decisions on authorship, where called for. Copyists were often vague about authorship and sometimes went in for wishful thinking or even (as in Cosyn's copy of *The Queen's Command*) frantic self-denial.⁵

What is more interesting is to notice the works which were most constantly written out. Bull was most remembered for his *Bonny sweet robin*, *Walsingham* and *Why ask you?*, several dance-pieces and some plain-song fantasias. Byrd, for his now little known *Pavan-Galliard* in A minor (F.V.B. 252-3)—the only dance-pair to gain five Credits—*Carman's Whistle*, *Walsingham* and *Woods so wild*, and *Hugh Aston's (Tregian's) Ground* (F.V.B. 61); and the long fantasia in G (F.V.B. 261) found three copyists, even if the Christ Church one gave up after forty odd bars. It is surprising that Farnaby found no one but Tregian to do him justice; *Mal Sims* and *Rosasolis* recur, the former with no name. Gibbons has his mead of popular dance-pieces, with the preludes in G and A minor (oddly), and several fantasias, especially those in A minor and C

⁵ *Inter alia*: *Bonny sweet robin*, Farnaby in F.V.B. and Byrd in *Drexel*, should go to Bull, along with a Farnaby *almaine*, Hooper *coranto* and Gibbons fantasia (F.V.B. 291, 228, Cosyn 75). But Farnaby may keep *Rosasolis* (F.V.B. 143), and Gibbons may claim a *coranto* in A minor (anonymous in F.V.B. 203) and a prelude in G, which the Flemish Bull book gives to Bull. The appearance of Gibbons' prelude (the last piece in *Parthenia*) twice in the Bull book (nos. 5, 44) as the prelude to a Bull *Fantasia octavi Toni*—once by itself and once as introduction to the fantasia—is rather strong evidence that the Bull copyist was overwhelmed by the prowess of the all-conquering buccaneer of Antwerp Cathedral. The assignment of Gibbons' *Queen's Command* Variations (*Parthenia*) to Bull elsewhere (New York, B.M. 31,723) is further proof of a tendency to put everything down to Bull's credit. Glyn has declared (*op. cit.*, p. 47) that the longer version of this piece in *Cosyn* clearly bears at the end the erased name of Cosyn under Gibbons' name—confirming the unalterable allotment of the piece to the Cosyn column in the index—and so suggests that Cosyn had written it, or the extension, but decided at the last moment to "give" it to Gibbons. A third composer!

Finally, the first fantasia in the Bull book at Vienna (for which Mr. Dart provided me with a useful *incipit* which corrected a misreading of the text) is headed "Doctor Johan Bull 1621". In fact, it appears to be the earliest copy, somewhat simpler in figural detail than the rest, of a *fantasia crommatica* à 4 on a semitonally descending fourth, which Eitner edited in 1871 as the work of Sweelinck, on the strength of the appearance of the composer's initials (M. J. P. S.) in an early copy of c. 1625 at Berlin, confirmed later by his full names in a copy of 1637-42, along with an early anonymous copy at Vienna Minorite Friary (*cf.* Seiffert edition, 1943). Conceivably the 1621 piece might, like an example in 23,623, have been Bull's "fantasia on (*i.e.* in extension of) a fugue by Sweelinck", and so passed as Sweelinck's composition. As organist at Antwerp Cathedral "Johan Bull" was now a recognized Dutch virtuoso, in the company of Sweelinck. But that Bull wrote a fugue of such close construction and texture is to my mind quite inconceivable. The heady but unrelieved *bravura* accompaniment which the ascending chromatic subject of the second fantasia soon acquires, after fugal preliminaries, at once exposes Bull's habitual style, continued in the bland setting of the *Miserere* Tone with 16 bass notes to each one of the *canto firmo*. In some way or other a confusion arose over the initial chromatic fugue, possibly after a memorable performance by Bull after his friend's death.

I had formed this conclusion from my discovery of this surprising provenance for the well-known *Fantasia chromatica*, before my attention was called (by Mr. O. W. Neighbour) to Seiffert's *exposé* of the coincidence in his later edition of Sweelinck. Seiffert infers from the less pernicky *bravura* of the "Bull" version that the scribe was a South German! (He should, of course, have placed him in the Eastern Zone, potentially allergic to formalist extravagance.) But a strong totalitarian desire to put this "Lilliputian" script in its place at the bottom of his list of sources seems to have led Seiffert to magnify differences of text which affect barely one third of the fugue, and that usually in one strand only. In any case the bar-by-bar coincidence with an established text renders this example of letter-notation a valuable source of reference for the interpretation of the various cryptic signs of rhythm and octave.

(*Cosyn* 84 and 82; Glyn edition, IV. 6, 11). Apart from his alman (Farnaby's *Toy* in F.V.B. 270), Tomkins survives in the Paris autograph and other single copies of each piece. The evidence is that it was Byrd or Bull or, to a lesser degree Gibbons, whom people copied out.

When these variants and repeats of a single composition have been identified and allowed for, and the positively anonymous recognized, there still remain over seven hundred pieces for keyboard lying in the half-century 1580-1630. Let us divide them roughly into three classes: dances and miscellaneous pieces with fancy titles; variations on folk-songs and grounds; preludes and fantasias, the latter sometimes called voluntaries (and frequently nothing at all). These divisions at once suggest certain trends, in relation to the Mulliner period and to wider tendencies. There has been a general break-away from the call of church and vocal polyphony. Secular humanism has carried the *pavane*, *gaillarde* and other dances of French origin into English life. Galliards, in particular, are the fashion in high society and so the natural measure for a more sophisticated and mental dance. The homophonic texture, on which the Church of England has in part insisted in the interest of a truly vernacular and intelligible worship, is now lending itself to a predominantly soprano line, directly melodic or inclining towards a *bravura* style. The cultivation of the more instrumental manner appears to have been due to the initiative of Italian musicians, whose presence in English courts can be traced to early Tudor times, but there is nothing derivative about Byrd's or Bull's touch in the amplification of a dance-phrase. With each of two or more phrases followed by a *coloratura* variant, there is no end to the making of dances of selected type (pavans, galliards, *almaines*, *courantes*). They range from the rare succinctness of Bull's *coranto* (F.V.B. 228, see earlier note on authorship) or Farnaby's delightful imitatorial galliard, "His rest" (F.V.B. 195), to the eight phrases and variants of Byrd's "Medley" (F.V.B. 173), the numberless phrases of his *Barley Break* (*Nevill* 6), and the fewer but more scattered phrases of Farnaby's *Masques* (F.V.B.). In the mass they amount to a grim deposit of courtly effusion, typical of a potter exploiting a new wheel. I for one am not prepared to pick out either composers or pieces as examples of a greater finish. The music shows neither constructive motive nor coherent punctuation by key, apart from a bald sequence of perfect and imperfect cadences. My exception would be the *Courante* known as *Dr. Bull's Jewel* (F.V.B. 138), of which there is a more contrapuntal version in the Flemish script (no. 18, as opposed to no. 27); but one jewel does not make a mine. Incidentally, Byrd's "Earl of Salisbury" Pavane is untypical, and is surely unworthy of its almost unfailing appearance in a selection from Byrd.

Nor does the frequent combination of Pavane and Galliard (after the manner of Italian lute-music) amount to more than a convention, once, perhaps, a vivid quickening of pulse in an actual Extra or After-dance. When the galliard is framed melodically on the pavane, as occurs frequently, there is naturally a certain assonance between the two, which incidentally forecasts the *canzona*, but the usual symmetry of stately pavane and more infectious

galliard remains. In the Flemish collection (23,623) there occurs twice a "*Pavane Sinfoniae*" followed by a derived galliard; the "*Sinfoniae*" is no more than a second phrase of the Pavane (with variant) after a pause. The fifteen anonymous suites at Christ Church, Oxford, each consist of a fancy, air and galliard. This appears to be an event, but actually the content is more jejune than anything else. The fancies begin with a point and continue rather aimlessly; the airs seem perfunctory, like a realized bass, and the galliards are just galliards. Nor do the descriptive pieces like Bull's *Battle* and *Alarm* and other such *courantes*, and Byrd's definitely descriptive *Battle* suite (Nevill) and Mundy's *Weather* summary (F.V.B. 3), come to much for the ear.

Turn to the variations, and at once a more spontaneous lilt, a more pounding experience, makes itself felt. In the sixteenth century the broad, "secular" rhythms which had already asserted music's right to its own dance of the mind, in folk-song and carol, were retained in part in lyrics for singing, which became a refined vernacular, while most of poetry was stiffening its own sinews, away from music. There thus grew up a type of poem in a general rhythm, singable "to any pleasant tune"; there is an example in *Mulliner*, no. 88, of a text so described at source.⁶ Equally, a literary practice arose of writing a poem to fit a well-known tune, such as *Greensleeves* (Sidney *et ceteri*) or *Walsingham* (legion). This easy contact between verse and voice was dangerous for both arts. Nevertheless, a number of racy tunes, not too dependent on their words, thus found their way into common experience. The minstrels sang them, and they were taken up by many classes, at court, at the working bench, and in Interludes. Some of them were inevitable themes for the keyboard improviser, just as, two centuries later, operatic and national favourites formed the constant text for the rising Viennese pianist, Ludwig van Beethoven. Byrd's early and popular Variations (in Nevill) on *Walsingham*, *The woods so wild*, *The Carman's Whistle* and other themes were followed by the essays of other composers, some on the same themes. To Byrd's 22 Verses (the number includes the tune itself, according to custom) of *Walsingham*,* Bull added 30 of his own (a tone up and independently: not as an appendix to Byrd, as Ward implies in *Lives of the Gresham Professors*). The social demand was established and Italian lute-music, at least, was pointing to the method. There were three or four ways of carrying out variation. The tune could be regarded as tenor rather than as soprano line, thus tending to a free *ostinato*; or it could be a frank melody, as of approaching summer (a more English conception); or it could be an avowed bass or ground; or the treatment could combine methods. Byrd's *Walsingham* (F.V.B. 68) favours the first method. The square four-bar tune is banded about from tenor to soprano, with agile polyphony in attendance, in a sturdy manner which

⁶ Denis Stevens, *The Mulliner Book*, p. 62. Similarly, the lyrics in Sidney's *Arcadia* are "to be sung". And Shakespeare did not expect to go to Vienna for songsettings, still less contemplate that Imogen should be confronted with a rustic, sophisticated *Ständchen*, but he might have appreciated Schubert's strophical touch.

* See also "Byrd's and Bull's *Walsingham* Variations" by W. Gillies Whittaker in MR/III, 1942, p. 270 *et seq.* [Ed].

Ex. 1

14 (As I went to Wal sing - ham)

certain preludes in Bach's *Orgelbüchlein* have since made descriptive and doctrinal. Sometimes the flying thirds and sixths of the left hand are astonishingly piquant, as in variation 14 of the second ground (*Nevill* 30).

Ex. 2

7

BYRD

11

ORLANDO GIBBONS

3

4

Never is right-hand fluency exploited throughout a variation, except once (verse 8) as descant. While the modulation to the mediant major midway soon becomes too glib for so many verses, the Variations maintain individual character, and after the steady lilt of six beats, the more stately four beats of the *coda* make an unexpected finish. On the whole, this is Byrd's finest set, enriched, incidentally, with the legends of the Walsingham shrine in being before the dissolution of the priory in the reign of Henry VIII. The somewhat similar and shorter series, *The woods so wild*, is nearly as resourceful, and exposes the mechanical finger-movement of Gibbons' treatment (F.V.B. 63, 40: was this comparison aforethought on Tregian's part?); but the drone element (flattened leading-note and tonic) becomes rather tiresome. The tune is interwoven into one of the hexachord fantasias (Paris). *The Carman's Whistle*, equally popular in its time, is of the plain melodic type and relies almost entirely on varied accompaniment (counterpoint only in rhythmic detail) in the left hand. The tune scarcely wears for its nine verses. Nor does *Sellenger's Round*, in spite of its more solid structure. *John, come kiss me now* (F.V.B. 10), exclusive to Tregian, shows more craftsmanship, quite apart from putting the tune below the surface in five verses.

Ex. 3

The musical score for Example 3 is presented in four systems, each with a treble and bass staff. The key signature is one sharp (F#), indicating G major. The first system, marked with a '10', shows a melody in the treble staff and a rhythmic accompaniment in the bass staff. The second system, marked with an '11', continues the melody and accompaniment. The third system, marked with a '12', features a more complex, flowing accompaniment in the bass staff. The fourth system, marked with a '30', shows a final melodic phrase in the treble staff and a supporting bass line.

Bull's Thirty Variations (*Walsingham*: F.V.B. *incipit*) had evidently something of a reputation amongst connoisseurs, since they were Tregian's first thought, and are also in *Cosyn*, where they form the longest piece. With the melody on top throughout, not often concealed in *bravura*, and the rarely avoided cadence in the mediant halfway, the series soon becomes a display of virtuosity in *texture*. It is very difficult to imagine how this thirty-fold could ever be satisfying to the sheer listener, and it may well be that weariness of ear, as well as of fist, prompted the Christ Church copyist to reduce the thirty drastically to thirteen. Nevertheless, the work is not just "empty meanderings" (Walker). It is a remarkable monument of figured keyboard polyphony, with occasional spurts of a freer *bravura*. It is also typical of Bull's treatment of *canti firmi*. It may safely be said that the *Walsingham* sets by the two masters comprehend all the lesser and lighter variations on a melody by Farnaby, Cosyn, Mundy and Tomkins, whose *Barafostus' Dream* is neglected and may be compared favourably, on the whole, with the shorter but more stilted (and Dorian) variations of the anonymous set also in F.V.B. (131, 18).

Ex. 4

The grounds are the closest contacts with the earlier methods of Royal Appendix 58. The chief exponent is Byrd, whose popular third ground in *Nevill* (no. 35), there called *Hugh Aston's Ground* (Tregian's in F.V.B. 60, *Mr. Bird's* in 30, 485) seems an acknowledgment of style, if not also of matter. But both the stately, balanced phrases of *The hunt is up* (F.V.B. 59) and the grounds in *Nevill*, and the four-bar formulae of three grounds in *Forster* (1, 44, 45) make for cumulative monotony. It is thus a relief, in *Nevill* 30, when the ground ascends to soprano from variation 11 onwards! The same may be said of Cosyn's two grounds in his own book, and of two unknown grounds attributed to Bull in R.C.M. 2093 (B.M.), the first of which ends by striking up *Come again* (Dowland). Bull breaks into ground style very strangely in the middle of one fantasia (F.V.B. 108). Holst's harbinger! Farnaby's ground (F.V.B. 240) is a misnomer. It is a series of contrapuntal

variations on a *canto fermo* which ceaselessly shifts voice, key and accent, as in most plain-song fantasias. There is no perceptibly recurring bass, nor the recurring rhythmic measure of a true *ostinato*, nor the characteristic rhythmic outline of a fugal subject. The outcome is perpetual and increasing pitch-motion, but no animating spirit.

We come to the fantasias. The plain-song examples continue from the Mulliner period, either rather desultorily or with a frank exploitation of keyboard virtuosity. There are a few extant by Byrd, and two each by Phillips and Gibbons. There are several by Bull, written in what can only be described as a playful, continental-Sunday style, and ending noticeably often with a secular six- or nine-beat rhythm, as of one who refuses to be tied down to a text; the tie remains. The same may be said of his preludes and fantasias on various Tones.⁷ The *Ut re mi* habit, in which Bull, Byrd, Tomkins⁸ and others occasionally indulged—Bull in an *ultra*-enharmonic style (F.V.B. 51) which pre-supposes equal temperament⁹—can only be explained as a froward retention of *Fundamentum organisandi*. It is impossible to take the ascent and descent of the "hexachord" seriously as a *motiv*, except as an exercise in harmony for the composer, or as rubric for choir practice accompaniment. The composed formula of the endless *Thomas Tomkins' affection* becomes equally trite long before he has gone far, as in the ground in F.V.B. (130).

This leaves the listener to consider the most interesting development in the way of extended music, the free fantasias or voluntaries. The main exemplars here are Bull, Byrd, Farnaby, Gibbons and Tomkins. In this sphere, especially, composers go their own way, as may be expected. Fantasia is not necessarily in fugue, except at the start. A survey of Byrd's practice, in his ten longer fantasias, will make this clear. There are three types of sequel to the invariable fugal opening; (1) fantasia in the modern sense of arbitrary procedure (F.V.B. 52, 103); (2) a more fugal continuation with new phrases, as in a madrigal, but giving place to a pronounced triplet rhythm ($\frac{6}{4}$ or $\frac{9}{4}$) at the end (F.V.B. 8, 261), or to a characteristic *bravura* finish (Nevill 41, 26); (3) the numberless phrases of the transcript of a string fantasia (Nevill 29 and fantasias 6 and 7 in the Fellowes edition).¹⁰ There are no *ricercar*

⁷ The canonic settings of *Telluris ingens conditor* are discussed with illustration in a paper by Hugh M. Miller (*Music and Letters*, January, 1947). This paper also deals with questions of texture. It seems doubtful whether *Tonus* means mode, as is commonly assumed, or Tone. Too often the mode is not implemented in the least.

W. H. Mellers discussed Bull's plain-song fantasias in *The Musical Quarterly*, July, 1954.

⁸ Ch.Ch. 1, 113, no. 61; Bodl. Mus. Sch. C 93, f. 67, 70v, 73v. The last of these, *Thomas Tomkins' affection*, runs to nearly 300 bars.

⁹ I have never heard a satisfactory explanation of how this came about.

¹⁰ Nevill 29 seems to be the keyboard version of an early draft of the 5-part string fantasia in C (Andrews). Fantasy 6 is an arrangement of no. 15 of the 1611 book of *Psalms, sonnets and songs*. The string version of Fantasy 7 in C ends halfway, in A minor, but the second half of the keyboard arrangement confirms the six-part style. Oddly enough, it escaped Fellowes' notice that the entire second half was copied separately in Nevill 42, as an independent voluntary, incidentally with confused barring for the last 12 bars, which Fellowes duly corrected without realising he had met them in correct order in Fantasy 7. As it stands, the Voluntary, beginning in A minor and ending in C, is quite unbalanced. It could not have been added to the first half of Fantasy 7 as an afterthought. I for one at once queried it as I perused it, until the reverberation of Fantasy 7 became overwhelming. Thus Nevill 42 is not an addition to the Byrd list.

examples extant. It thus appears that the madrigal type, with brisk or dashing finish, or a purely improvisatory manner, satisfied Byrd. To the modern listener they are all incredibly long pieces, without a redeeming and animating text; especially F.V.B. 261, which it is surprising to find in two other collections (ADD. MS. 30,485 and Ch.Ch. 1,113). They show that an approach to monothematic fugue, on an original subject, was far from common ground. The eleven fantasias of Farnaby (F.V.B.) and the ten more or less extended fantasias of Gibbons (6-11 and 16-19 in the Glyn edition) halt similarly between the madrigal type, the fantasia with an all-absorbing *finale* or *bravura* or sequence, modern fantasia, and (Farnaby) transcript of vocal canzonet. Farnaby's fantasia in G (237) and Gibbons' in A-Aeolian (Glyn 9) both begin in fugue, the Gibbons piece with varied *stretto*, the Farnaby with the "Tone" common to Redford's *Tui sunt coeli*, a fugue in E by J. C. F. Fischer (and J. S. Bach), K.551, *finale*, the *Gloria* of Schubert's Mass in E flat etc. But in either fantasia the music puts "paid" to the fugue and passes on. It is surprising that many of the shorter Gibbons pieces (Glyn 6, 7, 9, 11) turn up both in *Cosyn* and in the late collection 31,403, and in at least one other extant script. The sectional manner (of many sections, as in Glyn 8, or the utterly 19-52 balance of Glyn 7) is more fatal in the long pieces of Glyn 16-19, and I cannot accept the at least six sections of the much commended example from *Parthenia* as an aesthetic integer. Gibbons' chief mark is the formation of a homophonic style which can bend easily to counterpoint and sequence. But the Fancies remain Rambles.



Bull's free fantasias are far more coherent. The example in F.V.B. 108 is irregular and untypical: counterpoint followed by ground in about equal measure, plainly a rhetorical device of maintaining the rhythm which does not bear close scrutiny at a second hearing. Here, then, I must go right below the counter for references. Bull's other fantasias are consistent wholes, whether the texture is mainly vocal or keyboard *bravura*. The former is apparent in the two longer *ricercare* (23,623, nos. 50 and 51): the latter in the fantasias in A minor (*Ib.* nos. 15 and 19, the latter "on a fugue by Sweelinck", i.e. an expansion). In no. 15 the subject appears in various degrees of emphasis against a whirl of notes. In no. 19 the subject thins out in one florid episode (bars 20-25), but its insistent chromatic ascent returns persuasively later, in bass and soprano. It is on the border-line between fugue and *ostinato*, but makes genuine monothematic fugue possible. The proportions of this fugue are more gainly than those of Sweelinck's immense chromatic fugue in D minor,

Ex. 6



an academic work. The briefer and decidedly cognate A minor Fantasia of 50 bars, second in the Vienna collection, steadily maintains its chromatic urge up and down half an octave, but after 12 bars of increasingly insistent polyphonic imitation (with diminution) the texture collapses, as usual, in favour of the main point to a typical sewing-machine accompaniment, the last word in the third Order of Counterpoint. The third fantasia (G minor) maintains its curious rhythmic-ornamental subject for a score of bars. The fourth, in D minor and much longer, is more Medley in pattern, with a fairly trenchant progression of discords by suspension as the distinctive but un-recurring feature in a piece whose thought, like St. Paul's, is perpetually on the move. A long piece without title after the canons constitutes a fifth fantasia, on the hexachord formula, couched in the inevitable enharmonic notation (G sharp as minor third to F, etc.). It turns out to be a copy of F.V.B. 51, less its opening page. It corrects Tregian at several places, including the restoration of the missing bass B in the final cadence. A group is now working on the whole collection, and may be expected to produce more tangible results. What is clear is that, under Sweelinck's influence, Bull cultivated monothematic fantasia, unlike his contemporaries in England; somewhat as Liszt, in an age of no less dazzling keyboard extemporization blended with cut-and-dried ternary patterns, developed the cyclic treatment of motives with his much more astounding craft of transformation and disguise. Bull's fantasia in D minor (*Cosyn* 49) is more complicated; after 11 bars it plunges into *bravura*, with suggestions of the plain subject or its inversion, but the last 51 bars of the piece are in a pronounced $\frac{3}{2}$ with *bravura*, after 103 of $\frac{2}{2}$.

Under Bull's (or Sweelinck's) influence, no doubt, Phillips wrote his fugal Thirty-niner (F.V.B. 84), where the subject is treated polyphonically with diminution and infinite augmentation *en route*, and thus increasingly as a *canto fermo*, till the 39 figure (i.e. "forty save one", as E. W. Naylor suggests) is reached. Each entry is numbered, as though the writer were counting the stripes. The fantasia thus halts between fugue and *ostinato*. The subject seems to have sprung from some common ground, for Byrd's fantasia in G (F.V.B. 261) begins with something very like it. It is a spineless subject melodically; it does not call in the least for anything beyond Byrd's 30-bar treatment, and as a ground it is lacking in any swing to the dominant or its

equivalent, besides being only two bars. It is possible to pass from fugue to something nearer *ostinato* gracefully. Mendelssohn's fugue in E minor and Parry's "Wanderer" fugue in G for organ illustrate this. The subject integrates till it will not go into a polyphonic context. Phillips' subject has not enough spring for this. It is indeed a stoic theme, bent on martyrdom. If this is a fugue, subject is weak and treatment extravagant.

Ex. 7

(Diminution)

22 (crown accent)

23 (normal accent)

24

The advance from the plainsong or hexachord fantasia is thus uncertain; it depends too much on manual dexterity or bursts of homophonic rhythm to bring it to a conclusion. Jacobean composers were happier with *Walsingham* to keep them on the move but also in bounds, or a spacious pavane-galliard of predictable measures and extensions. The efforts of composers to achieve expression by the pursuit of single or predominant phrases for their own sake are nevertheless interesting to the imaginative listener. One is conscious of the great transition, from words to the wordless, from sung to strummed sound. But there are minds at work. The absorption by drama of the most musical poetry England had known served, it seems, to delay indefinitely the operatic developments by which secular music in Italy and France found new and far-reaching purposes, and devised fresh ways of expression for those vivid ends. While continental keyboards were vibrating with a cohesive harmonic texture as the integrating force of an unparalleled assembly of instrumental groups in support of voices, the English Orpheus significantly carried a lute. Even by the time of *Comus*, music was merely interposing a song here and a measure there; the poetry and the dancing were the main thing, and Lawes was to Milton as contributor to designer. Again, the most royal combination of voices and viols in the reign of James I could not forecast the conception of a madrigal which should include a *Combattimento di Tancredi e Clorinda* by 1640. It is all the more interesting that the English virginal composers should have quietly cultivated their craft, indigenous in tune and measure, and positively esoteric in its free polyphony and delight in *bravura*. Such an earnest, equalitarian pursuit of common experience and

sturdy independence of cosmopolitan fashion should guarantee the best in this music against any present neglect that is not caused by sheer material dearth. It remains to bring out in a popular edition a comprehensive selection of Byrd and Bull, of Farnaby and Cosyn, and to induce more than specialists to play them. Nor is a spinet essential on all occasions. To hear Hugh Allen playing Giles Farnaby's *Rest* (on a very ordinary upright) was to feel the whole of this transitional period lit up with an unflickering light, if not exactly with a hard, gem-like flame. That was to come.

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Dussek and the Concerto

BY

HAROLD TRUSCOTT

WHEN the solo sonata-concerto appeared with the rise of the tonally dramatic classical sonata design, it found a first-rate exponent immediately in Mozart who confided to it almost the subtlest of his works. He stabilized the form and showed, to a great extent, how subtle it could be in its tenuous associations between solo instrument and orchestra. Haydn, although he wrote quite a number of examples, cannot be properly assessed in this field until we are able to know more than the two piano concertos (out of twenty) which are occasionally played and the attractive but formally negligible trumpet concerto.

From Mozart we plunge straight to Beethoven, who, as almost everywhere else, made tremendous inroads into the style, but only after he had written at least 4½ specimens to get his hand in. But in plunging straight to Beethoven from Mozart we miss an important step on the way. There were, of course, numerous musicians at this time writing piano concertos, good, bad and indifferent, as a result of the public habit (virtually a public menace) of demanding that a performer make good his claim to attention by writing a concerto, or, since the habit is like that of drug-taking, concertos. This particularly involved pianists. Beethoven, to begin with, was, largely, just another exceptional performer who was expected to write piano concertos and did so. How many he wrote would be an interesting question, for it is fairly certain that the extant 6½ do not represent the whole of his efforts in this direction. It is to this demand that we owe Chopin's two unequal specimens; and, to a great extent, Schubert's refusal to fall into line prevented him from securing general attention.

Largely, the result of this phenomenal demand for piano concertos (by which was generally meant a work to dazzle with its brilliance but not to detain one with any depth of thought) was an immense waste of good paper, but among, and above the crowd of dazzling pianists was Dussek, who is quite another story; before I attempt to deal with his contribution to the classical piano concerto some account of his work as a whole is necessary.

Far from being just another pianist who composed after a fashion, he was a composer first and foremost who happened, like Beethoven, to be an outstanding pianist. To-day he has undergone one of the inexplicable lapses of interest which overtake composers for no discoverable reason, and is left to gather dust in the British Museum. Those who know him only superficially, and that will be the majority of those who know anything of him at all, will think they see sufficient reason for this eclipse in what they know. If his name is mentioned at all, it is with a pitying smile or good-humoured tolerance. He wrote some pleasant little things, quite good for beginners to form their fingers

on. Here is a typical example of the type of thing that is meant:



It is not impertinent to remember that Beethoven wrote this:



and a good many other things of a like significance, none of which is calculated to build a reputation either. The difference between the two is that Ex. 2 is seriously meant whilst Ex. 1 (and the whole piece from which it comes) are not, except in so far as satire can be serious and good-humoured simultaneously. It is worth remembering, too, that the sonatina from which Ex. 2 is taken and its companion in G minor, a much better work, have been quoted by Sir Donald Tovey in his *Companion to Beethoven's Piano Sonatas* as the two most beautiful sonatinas for small hands and young players that we possess. There is nothing in either of them to compare, for beauty and originality of construction, with no. 3 of Dussek's six sonatinas, op. 20, some more of his amiable teaching pieces. The whole of this two-movement Sonatina is a masterpiece from any angle, and it is safe to say that if this passage:



and its restatement:



had occurred in any work of Mozart or Beethoven, the whole sentence would be rated as one of their greatest and deepest moments of poignant beauty. If I add to Ex. 1, 3 and 4, this:

Ex. 5*Allegro*

cresc.

ff

sempre il pedale à mano manca e sempre più piano

Inco

and this:

Ex. 6*Molto adagio e sostenuto*

p

cresc.

ff

dim

dim

p etc.

there are few, I think, who, seeing these examples, would connect them all with one composer, and an obscure one to-day at that, fewer still who would not connect Ex. 5 with mature Beethoven or some composer powerfully copying mature Beethoven, and scarcely anyone who would date Ex. 6 as belonging to 1796 or, indeed, much earlier than the 1860's. The man who could produce all four, counting Ex. 3 and 4 as one item, in balanced pieces of work, the last two very extended, had a range fit to rank only with the greatest, and shows straight away his lack of connection with his contemporaries, the Hummels,

found in Beethoven. By all accounts, his playing was constantly presupposing rapid development in the instrument, and this is borne out by his piano writing. With his playing, and deep interest in the technique of the piano (as with Clementi), goes a lot of work, never without quality, but not designed to be of the first order. The quality of his virtuosity, however, can be gauged by a comparison between the work of Hummel and especially Wölfl, whose sonata, "*Non Plus Ultra*", is the acme of superficial virtuosity allied to the utmost absence of thought, and early works of Dussek such as the Sonata in C major, op. 9, no. 2, composed in 1782 when he was 22 and just leaving the Hague for Hamburg. It is the remnant of this body of virtuosic writing, dragged from its surroundings and seen without reference to its rightful place in his work, which remains to calumniate his reputation. Set against his total output it is small. Without it, either he would never have arrived at the fertile mastery of the piano which he proceeded to put at the disposal of depth of thought, or it would have taken him much longer. As in Clementi's case, and the careers of the two great musicians run parallel in this respect, Dussek took first things first and settled his control of the instrument before trying to express his whole mind and soul, an eminently sensible course. But it is a course for which, again as with Clementi, he has had to pay dearly in surrendered reputation.

His second personality has also had a lot to do with his being thoroughly superseded. He was a born satirist. Satire in music, expressed entirely with the elements of musical speech, is extremely rare, and this was Dussek's brand. Apart from Wilbye, whose satire moves in his music often quite independently of the words he is setting, Dussek is the first major instance of a musical satirist of this order, and since his time there has been only one other—Alkan. Now, it is the point of satire, and, equally, the penalty the satirist must pay, that his satire is not perceived by those against whom it is directed, and others can only wonder whether the barbed shaft which they vaguely perceive is meant for them, and hate as much in consequence of the doubt as if they were sure. When the satire is allied to a deep fund of natural humour the penalty is sharper still. If you are going to practise satire at least be vindictive about it—that will be understood. It is the final insult to do it with a smile. You must not distinguish between the sin and the sinner, or between the folly and the foolish. Satire is a thankless task, as witness the fate of the political novels of Hilaire Belloc.

Dussek's satire is of more than one kind. There is pure musical satire, or satire on music itself, mainly its conventional management, which concerns itself with the facts of music and their imitations and the lazy acceptance of the small change of musical speech. One of Dussek's most pointed acts, not directly of composition, was the renaming of his A flat Sonata, op. 70b, "*Le Retour à Paris*", as "*Plus Ultra*", a quick retort to Wölfl's empty-headed "*Non Plus Ultra*"; Dussek tipped his satirical arrow the more by dedicating his sonata to "*Non Plus Ultra*" and by the fact that he did not even need to write a work specially for the purpose. To compare the two works is like comparing Henry James with Ethel M. Dell.

It was not only music that Dussek pilloried. Much of his work, the one movement sonata, "*La Chasse*", as an easy instance, is social satire of a kind as ripe and pointed as that of Swift at his best.

His third and last personality is that of the creator of sheer great music, and this category naturally includes much of the other two. Many of his piano sonatas are great works fully commensurate, in scope of ideas as well as their treatment, with the bulk of Beethoven's. In many cases he precedes Beethoven with a work, the imitation of which is known to us in the greater master and proves to be, work for work, a copy of Dussek's original. Dussek's Sonata in C minor, op. 35, no. 3, is one of these—its impress on Beethoven's mind came out in the latter's Sonata *Pathétique* and showed Dussek's spirit to be more the master than Beethoven's at that time. Dussek's C minor, incidentally, contains a slow movement of a depth and dignity which had not been conceived before 1794, except in certain slow movements of Haydn where the range is far smaller, and for prototypes of which, outside Dussek, we must go to Beethoven's middle-period. I quote two typical passages from Dussek's slow movement:

Ex. 8 Adagio patetico ed espressivo

Beginning of transition passage

etc.

Main theme of movement as it appears at beginning of development

etc.

The G minor Sonata, op. 10, no. 2, written in 1784, is a two-movement work with a beautiful *adagio* of the utmost calmness and an *allegro* which is perhaps the greatest example of sustained noble anger in all music—anger, not temper nor rage. Here the superb balancing of extremes of feeling in a complete

unity, which is so characteristic of Beethoven, makes its first appearance and it was difficult for even Beethoven to improve upon it. The Sonata in E flat, op. 44, sometimes known as *The Farewell*, written in 1796 and dedicated to Clementi who also published it, is one of the deepest and most prophetic works of its kind ever written. Ex. 6 is a passage from its slow movement and is a fair sample of the quality that runs throughout the movement, and, indeed, the whole sonata. Its final *rondo* has a most original theme:

Ex. 9 *Allegro moderato ed espressivo*



and a still more original treatment—its episodes are mainly passages on this theme designed to prevent it from ever reaching a perfect cadence. Time and again it is foiled and the whole movement hangs suspended until the *coda*:

Ex. 10



which illustrates one of Dussek's greatest features—a type of piano writing strongly suggestive of Carl Nielsen, as well as providing one of the most richly satisfying endings in all classical music.

There are many sets of variations, of which one has already been mentioned. Another, on the tune, "*Vive Henri quatre*", ranks with Haydn's F minor set as one of the two greatest independent sets between Bach and Beethoven; its last two variations form a continuous *finale* of increasing speed, power and expansion which yet becomes more and more terse, for the like of which we must go to Brahms' "*Paganini*" sets.

What emerges from a careful examination of Dussek's music in general is the fact that he was constantly embodying complete visions of what was to be. This does not only concern Beethoven; Schubert, in certain aspects, Schumann, Brahms, Chopin extensively, Bruckner (see Ex. 6 as well as many other instances), Nielsen, already mentioned, Sibelius, Reger, all are foreshadowed in more than isolated or accidental details, in passages which embody the fundamental styles so completely as to constitute another danger in the reviving of interest in this great composer; we are so familiar with the majority of the styles he foresaw that it would be necessary always to give dates for his work to protect him from the charge of rank plagiarism. He was unconsciously one of the most forward-looking composers of all time—never content to repeat himself. But it is important to realize that these anticipations *were* unconscious; they occurred as perfectly normal parts of the style of the particular work in which they occur, and at no time sound incongruous. This, in itself, makes them the more remarkable and helps to show how far ahead of his period he was.

Dussek's work is not confined to the solo piano. He wrote much outstanding chamber music; many piano trios, several masterly string quartets and at least two piano quartets. He anticipated Schubert and Götz with a Quintet for piano and strings including a double bass, in F minor, op. 41, in 1796, dark and impassioned as are all his large-scale works in minor keys, a mass of music for the harp, including a concerto and various works with other instruments. There is a unique duet for piano and harp with parts for two *obbligato* horns—a ravishing sound. Also for the attention of the hornist who complains of the dearth of fine music for his instrument, is a *Notturmo* for piano, violin and horn, op. 68, which is virtually a *concertante* work without orchestra; Dussek anticipated Brahms in the use of this combination by well over 60 years. He composed many fine songs, at least one mass, an overture and incidental music for Kotzebue's drama, *Pizarro*, three serenades for orchestra, one of them for nine-part strings, and a great deal of music for piano duet, four-handed on one keyboard, and for two pianos. He wrote no symphonies, unless they are hopelessly lost; with him the piano concerto seems to have filled the place of the symphony.

Dussek began his serious composition with the piano concerto. How many he wrote it is difficult to say, as many remain in manuscript and of those published the numbering is highly misleading, French, German and English publishers each adopting a quite different system. The disentangling of Dussek's *opus* numbers and the assessing of the amount of music he actually published is a fine little problem; at present too many of the necessary facts are missing. A further difficulty with the concertos is the individual numbering of these works. Op. 1 is three piano concertos, but the fourth, op. 3, is listed as Concerto no. 1 and the numbering continues from there. With *opus* numbers this takes us to the 12th, which is the last he wrote. But, strictly speaking, the list with *opus* numbers gives us 15, of which we have to discount two for the triple appearance of the F major. So we are left with 13, of which one is for two pianos; the numbering to twelve for the solo concertos accidentally comes right, although the seventh (numbered 4), op. 20, was,

apparently, never published and exists only in the original manuscript in Brussels Conservatoire.

The first three are not great works but they are extremely interesting. Experiment was always in Dussek's nature and, although he begins with the Mozartian model, he cannot write four or five bars of the solo part without showing that he is thinking on quite a different level of sound. His orchestral parts are, at first, no more than sufficiently satisfactory orchestral accompaniments, as are, indeed, those of Mozart's earliest concertos; to examine these early examples of Mozart one would never foresee the subtleties that crept in with experience. But Dussek's piano parts show from the outset that it is the piano for which he is designing his concertos. His are the *first* piano concertos, pure and simple. The scale of tone is not only beyond any imagining of the Mozart piano concerto (which is, to the last, primarily a harpsichord concerto in its technical thought), but it is also beyond the then existing piano. Dussek was constantly writing for a piano to come. Since his orchestral parts are, in these earliest concertos, on a Mozartian scale of tone, the result is a disproportion between the protagonists, but it is a natural one. Someone had to go through this stage and adjust the balance, and if Dussek had not done so Beethoven would have been forced to, to a greater extent than is actually the case. As it is, Beethoven's earliest attempts, the E flat of 1784 and the D major movement of some years later, even the B flat and C major, show signs of discomfort in the balance between piano and orchestra. His C minor, op. 37, attempts to restore the balance by a symphonic bath which also affects the style of the music adversely. Not until the G major did he attain the perfect balance of classical orchestral sound with the piano of his own, and beyond his own time. But Dussek, here, as elsewhere, and as Beethoven did later, very sensibly put first things first; he found what he wanted for the piano and then attended to the orchestra. This battle persisted as far as his third (actually his sixth) Concerto, in E flat, op. 15. A single example is enough to show the Mozartian disposition of the *ritornello* and a depth of tone in the solo handling of the same material which would have wrecked any Mozart concerto:

Ex. 11

Allegro

(a) *Ritornello*

(b) *Solo Piano*

Dussek saves himself from wreck here by allowing his themes to possess a double character, of lightness in the orchestra and weightiness in the solo part

and, beyond that, by exaggerating the extremes of tone represented by the orchestra and the piano—by pushing the disadvantage to such an extreme that its very disproportion gives it a subtle validity. But it was obvious that such an anomaly, while it might be successful once, could not be made the basis of a constantly expanding art-form.

In many ways the second Concerto, in F major (actually the fifth), is a finer and more powerful work than the third. It is the last in which he makes the best of the Mozartian framework (a reason for its superiority to the third, since that is definitely making a break in another and experimental direction and is therefore not a stable artistic achievement) and shows at the same time how to suggest a scale larger than its own. First, Dussek reverses Mozart's usual procedure with the balance of themes between *ritornello* and solo exposition. One of the results of Mozart's development of the relation of these two items (which do not, as academic teaching has it, constitute a double exposition) is that one cannot tell which themes of the *ritornello* the soloist will use. Most, but not all, usually find themselves distributed in one or other of the two groups of themes but, almost invariably, the soloist begins the second group with a theme not in the orchestral procession whilst, after a virtuosic flourish, which is not invariable, the first group proper begins with the opening theme of the *ritornello*. (A magnificent exception is the great C minor Concerto in which the soloist enters without any virtuosic flourish and with a quite new theme.) The one thing one can almost always be sure of in a Dussek concerto, from the earliest examples, is that the main theme of the second group will be in the opening *ritornello*, although there is one splendid instance which asserts the rule and yet is an exception. What one can never be sure of is what the soloist will begin with, except that it will be new and that there will be no virtuosic entry. This last feature, in a composer who is classed with virtuosos, and in a type of work which was regarded, largely, at the time as essentially a vehicle of display, is surely rather odd. One would not expect such a composer to avoid a legitimate opportunity for display in favour of getting on with the real business of writing music. There is a further point, to be discussed later, which has a bearing on this same matter.

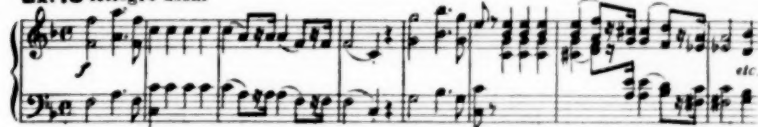
The new opening theme is usually joined to further new matter mixed with the most unpredictable themes from the *ritornello*, and preserves a virtuosic depth in the plainest statement; in other words, it is true virtuosity, the delight any composer must feel in the powers of the instrument for which he is writing, if he is to write convincingly for it, put at the service of the musical thought for which alone virtuosity has any valid existence. I quote the opening of the solo part in the first movement of the F major Concerto as a wonderful instance of Dussek's imaginative handling of keyboard scoring:



It is worth playing this example in two ways; first, with the F which is added to the left hand in Ex. 12 carried right through the first two bars; second, as shown in Ex. 12. The difference between the two is that between sheer clumsy thickness of sound and an incisive clarity which magically deepens with the addition of the left hand F in the right place, and is a further indication that Dussek's scale of tone in his solo parts was calculated for quite a different instrument from Mozart's. Even here, where he still accepts Mozart's general framework, he has begun to think his way toward the Beethoven concerto and so has already partly opened the door, which he opened fully later, to the nineteenth-century conception of the piano Concerto represented by Brahms.

Against the depth of piano tone of Ex. 12 there is the Mozartian opening theme of the *ritornello*, which is used orchestrally against the piano, but which the piano never plays:

Ex. 13 *Allegro assai*



it has a strong anticipation of the themes with which Mozart began his K.482 and his last piano Concerto. To this add an extremely Beethovenian passage from the development:



and the emphatic opening of the development:



and it can be seen with what apparently incongruous elements Dussek was playing. For the last time he walks this tight-rope with perfect ease; in the

next concerto, as has been said, the elements began to break up, only to come together eventually in a completely new conception, which has, with various modifications and additions, prevailed ever since.

Another feature which appeared for the first time in this F major Concerto, and which broadened the form immensely to match the broadening of the scale of tone, is the arrival at the end of the development of the main member of the second group, in the home key, played in a way which is quite distinct from any knowledge the soloist has previously had of it and joined in one straight line with the original opening *ritornello*. When it returns later in the recapitulation it is, with its continuing phrases, quite different again. The effect of this device on the scale of the movement, without any increase of size, is out of all proportion to its simplicity.

Two further items make this movement memorable as the last representative, in Dussek's work, of an old, and the first of a new epoch; the old was itself young and continued in Mozart and some lesser lights for some time after this Concerto was written. The first concerns the end of the exposition. The time-honoured way, which for Mozart and most contemporary composers, was almost invariable, of bringing to a close a section of music which is really moving was to spin out the movement gradually on closer and closer notes, or adjacent notes—in other words, a shake, which effectually dissolved without invalidating the movement of the music. In principle, this is still used to-day, even though the shake may be superseded by other devices; the end is still the same, and few later substitutions do the trick as well as the hoary old "convention" of the shake at the end of the passage. There is also the fact that very little modern music has this problem to solve, or any movement to stop. Now, like all things which are essentially good and stand the test of time, this can be unintentionally ridiculous and has been made the butt of musicians' jokes (it is noticeable that no one but a musician ever finds anything funny in it) and Dussek, with his irrepressible sense of humour, laughed at it as much as anybody; he also used it. But, being a practical genius, he not only laughed at it and used it but sought a way of enlarging its meaning. Hitherto it had always marked the closing of a stage in the action, when used on a large scale, and what followed was, for a time, harmonically static, before action was resumed in a new direction. In this movement, Dussek found a way of pushing the action forward at just the moment when we expect it to rest from its labours. After a long closing passage on the dominant of the second key, C major, we get the final shake and everything is ready for the expected full close when, before we realize what has happened, the harmony under the shake expands and in bursts the orchestra on E flat harmony:





In spite of my attempts, the effect of this passage is indescribable. At this time of day, when we think we know all that can be known about the procedures of classical music, its effect is as new as tomorrow's newspaper and far more invigorating. The most wonderful thing about this passage is yet to come, however. If Dussek really modulated to E flat major as a key and continued in that region the effect would still be remarkable but far less significant. The neat sidestep is clever and new, but what gives it depth is the fact that it is still an emphatic assertion of the original principle, not a negation of it. It is constructive, not destructive. It means that the expected cadence is delayed long past our expectation, but is none the less the purpose of the music. When the development begins with Ex. 15 the feeling of leisure obtained by the quietly spinning answer has the sense, not only of resting our faculties but of storing up *impetus* for the future, which, indeed, proves to be true.

This idea Dussek used in other ways and other places, in a manner we know most thoroughly from Beethoven's later emulation of this device in equally original ways. There is a magnificent example in the development of the first movement of Dussek's 7th (10th) Concerto, in C major, op. 29. There it concerns the return to C major for the recapitulation. If one listens to the first three bars of Ex. 17, it is almost certain that the expected reaction will be a perfect cadence of A minor:



What actually follows not only delays that cadence but alters its character by the time it arrives four bars later; the A minor chord in bar 7 of Ex. 17 is, in a local view of things, the supertonic of G major, but, since that G major is itself the home dominant, in a long view of things the A minor chord is the submediant of C major.

The importance of all this is that it shows Dussek to be trying, and succeeding in every possible way, to increase the *impetus* of the music to meet the new demands he was making upon the scale of tone of the piano.

The second and last item concerning the first movement of the F major, and all but one of his later concertos, is another aspect of his renunciation of virtuosity for virtuosity's sake. Except for the three concertos of op. 1, the Concerto "no. 1", op. 3, and "no. 3", op. 15, none of Dussek's concertos makes any allowance for a *cadenza*. In all the rest the *coda* is so contrived as to give the effect of a *cadenza* without being one or holding up the flow of the music, as music, for one moment. In all writings on the classical concerto Beethoven is always quoted as the composer who took the bold step of ridding the concerto of this vicious encumbrance. Sir Donald Tovey ends his essay on "The Classical Concerto" with a list of what had been done for the enlargement of the concerto as a form, and one of the items is that Beethoven found out how to avoid the *cadenza* as such and still give the feel of the virtuosity for which the *cadenza* existed, without having to rely on the doubtful powers of improvisation of the soloist, to say nothing of the disrupting of the style of the work concerned; either Tovey did not know the Dussek concertos or he deliberately ignored what he knew them to contain. It is strange that a composer who was, according to general present day estimates, incurably addicted to virtuosity should, in the interests of music pure and simple, have denied himself such a large-scale opportunity.

Another innovation, deeply effective in the work concerned, was the employment of a slow introduction prior to the *ritornello* proper in the first movement of the C major Concerto, op. 29, from which I have already quoted. I do not know of another instance before or since, by Dussek or any one else.

The stabilizing process of the building up treatment, both of the musical form and of its orchestration, to match the scale of piano tone for which he was writing, went on apace, after its first real steps in the 3rd (6th) Concerto. The 5th, 6th, 7th, and especially the 8th, the so-called "Military", between them establish a successful solution to the problem in a way capable of dealing with any ideas that may turn up. All are fine works, and at least two are great. But Dussek's finest contributions to this branch of music are the last four, all indubitably among the greatest works of their kind. Of these I have chosen the 9th (12th), in G minor, as an outstanding representative. This is, in some ways, a unique work; to begin with, it is the only one of his published concertos in a minor key, and for those who know Dussek that means a great deal. As with other composers of the first rank, certain minor keys call forth, not only his best, but a best of a kind not to be met with in works in major keys. G minor, with Dussek, is one of these keys. The G minor Sonata, op. 10, no. 2, has already been quoted; the G minor Concerto has all the same quality but with the deep mellowing of experience. Gone is any sign of the satirist, unless certain facets of the essentially tragic *finale*, which retains the minor key to the end, may be interpreted in this way. Gone is anything but a man bent on controlling the storm of a passion that rides him, and bending it to a spiritual victory.

There is nothing more remarkable or more surprising in Dussek's work than the ease with which he will pass immediately and with complete conviction from a work entirely in a satirico-comic vein to one so serious that it is difficult

to imagine its composer ever showing anything like a sense of the ridiculous. It is difficult to imagine the composer of the superbly comic variation-*rondo* on the song "To, To, carabo", with its extremely funny beginning and its guying of imitation Bachian counterpoint, turning immediately to one of his greatest and most serious sonatas, "*Plus Ultra*", op. 70, which contains one of the deepest and grandest slow movements ever penned. The transition from the D major Sonata, op. 47, no. 1, with its first movement in the style of a bubbling waltz, its fascinating way of starting a minor harmony and turning it, before one has had time to turn round, to a major chord in quite a different direction, and its development, which becomes involved in a contrapuntal *melée* which is as much a surprise to the music as to us, and its *finale*, a *rondo militaire* which prompted one listener to dub Dussek an eighteenth-century Nielsen, to this intensely serious Concerto is equally unfathomable. It has the most solid *ritornello*, apart from Mozart's C minor, in the history of the concerto before Beethoven's C minor, and even so, beside the Dussek the Beethoven is diffuse and loses its way. The Dussek is so much the concentrated essence of the movement that one wonders what the piano can add to it. Here is the main theme:

Ex. 18

Allegro



which the piano never plays, although it comes near playing a variation of it in the development; the tail-end of the large sentence it inaugurates:

Ex. 19



the concentrated essence:

Ex. 20



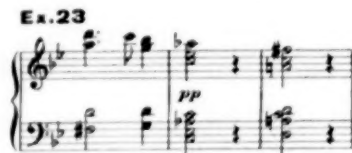
which builds an even larger paragraph, of 32 bars, with every size of internal phrase; a theme which calms the waters on several occasions, but never twice in quite the same way:



a midway statement of Ex. 18 which must be quoted complete:



and the last three bars of the *ritornello* (compare with Ex. 19):



Now this is all *ritornello*; when I have said that the soloist knows nothing of any of this material but the last seven bars of Ex. 22, I have stated one of the most extraordinary facts about the whole movement. As it is I have omitted one very distinctive theme. The sole connection other than the one I have mentioned is that the theme with which the soloist opens, completing Ex. 23 (Ex. 24 facing) is a subtle variation of the first four bars of Ex. 18. The orchestra gives a fusion of parts of the *ritornello* against the piano, but, apart from this, the power and passion of the opening *ritornello*, which is kept quite distinct from and antagonistic to that of the piano, is henceforth concentrated into, first, a brief but very telling abstract of that *ritornello*, which breaks in at the close of the solo exposition, a quiet statement of the first four bars of Ex. 18 at the beginning of the recapitulation and a similar one, which the piano finishes with a run, at the close of the movement. None the

less, nothing could be more highly organized than this movement, nor was any composer ever further from wasting his substance than Dussek in adopting this procedure. These *tutti* appearances, while becoming shorter with every appearance, also become proportionately more powerful in their effect. Ex. 18 acts as a two-way switch; it is both an assenting and a dissenting chorus, and its successive appearances are both completely natural and a complete surprise.



What the piano adds to this *ritornello* is the controlling force of the dominating passion gathered into one personality, and for the expression of this idea the use of quite other material is seen as a master stroke and a *tour-de-force* which is carried out with a mastery which never flags for an instant. The proportions of the movement are equal to the rich scope of the rest; Dussek is one of the few composers who can write with unerring mastery a transition passage occupying two full pages of the solo piano part and build the rest of the movement to the full scale of the musical truth thus embodied, and when we arrive at the beginning of the second group, in B flat major, we are confronted with a peak of his imagination and the exception to which I referred earlier which yet asserts the rule that the main member of his second group will appear in the *ritornello*. It has done so here, but with a difference from any other case in his work, which is appropriate both to the temper of the music and to his genius in thus dealing with it. In Ex. 22 is shown the statement of Ex. 18 as it occurs halfway through the *ritornello*; it is on B flat harmony, which is in no way the *key* of B flat. Dussek has taken care of that, in spite of what looks like, but does not sound like dominant preparation for B flat, by the striking immediate change from major to minor with nothing intervening, and the equally striking G minor dominant where we expect the dominant of B flat, apart from the fact that the following theme, which I have not quoted, simply moves the F of the B flat chord through an F sharp to G, and restores the tonic chord of G minor in its most heavily weighted position, a first inversion. This is important because the second group is now going to be heard in a fully-established B flat, following Dussek's huge transition passage. The last seven

bars of this fourteen-bar sentence form a quite natural corollary to the first seven, with a suggestion of a variation about them. These second seven bars, however, now blossom out as the main member of the second group:

Ex. 25



with a new continuation and the last bar but one of Ex. 22 providing a climax for the counterstatement. The extraction of this originally quite casual *continuation* of a *ritornello* theme for this prominent solo purpose, and the slight tinge of variation of the main member of that *ritornello* which it possesses, constitute the most subtle reflex of the relation between orchestral and solo material in this movement which relies so little on ordinary and customary methods, and one of the most original and subtle things to be found in the whole literature of the classical concerto. The chord joining the two is as light as a feather but as strong as silk.

The rest of this group is a high-powered expansion of this material in the most wonderful piano texture, and a general move to a climax which looks ahead strongly to Beethoven's E flat Concerto. The spaciousness and simultaneous effect of tremendous concision which inform the whole design are also Beethovenian facets, shown nowhere more than in the long drawn out chord of B flat, with its *crescendos* and *diminuendos*, by which the solo exposition reaches its end:

Ex. 26





This was a new scale of size, and the fact that the rest of the work digests such passages without a sign of losing proportion says much for the sense of proportion displayed in the work as a whole.

The *tutti* breaks in with what is virtually another new theme, but is a derivative of the opening of Ex. 18. This, the concentrated essence of Ex. 20 and the third version of Ex. 21 are joined in one short but very pregnant paragraph, which is, surprisingly and with something of the effect of the similar moment in the first movement of Brahms' violin Concerto, overwhelmingly minor. The passion of the opening *ritornello* seems pale by comparison with this brief outpouring. The piano begins the development by righting the modal balance with a major inversion of its original minor entry, fuller in tone. This is followed by a continuation which appears at first to be a major version of the original continuation; it, too, is, in fact, quite new:



Dussek had a special facility in writing passages which resemble previously heard passages in a corresponding position, to such an extent that it is easy to be deceived into thinking them identical, whereas they are quite different. The immense vitality of his music is due in a large measure to this fact, but this movement represents the extreme to which he carried this treatment. Now,

an episodic development is not only frequently met in classical concertos, but it is true to the nature of the work as it is not, generally speaking, in other types of sonata movements. Dussek, however, remains the only composer, to my knowledge, who found a way of writing such a development which yet has this subtle connection with the original material. The feeling persists after the development has branched out into its main concerns. There ensue three long waves of sequential development, in the first of which the piano part, taken on its own, appears to be quite self-sufficient and, what is more, based on more new matter:



With this, however, the orchestra plays this canonic overlapping version of Ex 18:



and it can be seen that Ex. 28 and 29 form together a perfect whole and that Ex. 28 is a natural offspring of Ex. 29. The second wave again presents the piano as quite self-supporting:



and again the orchestra is playing its own material while the piano, in this light, is seen to be playing a natural derivative. The orchestral matter is a version of the beginning of the brief *ritornello* which preceded the development, and

which was itself derived from Ex. 18; it is different with each of the three sequences:

Ex. 31



The third wave is a continuously rising and striving series of steps based on Ex. 27a which culminates in a truly terrific climax on a chord of A flat; this, as the tide recedes, proves to be the tonic Neapolitan sixth of G minor and, after a perfectly proportioned descent, in pitch and mood, the orchestra begins the recapitulation with Ex. 18, limited to its first seven bars; on the eighth the piano re-enters with its original entry, now diverted in its second phrase to the harmony of C minor, on which harmony its continuation ensues, extended to assert the tonic all the more firmly. The original transition passage is omitted, the second group appearing on E flat from an emphatic home dominant; its course is slightly changed to allow its counterstatement to come on tonic major harmony moving to the culmination of major strokes of imaginative irony. Some composers would have obtained a powerful effect of pathos by translating the second group directly into the minor, with proportionate harmonic changes of the greatest subtlety, a method that Mozart favoured and used in as masterly a fashion as has any composer. Others would have begun directly in the tonic major with a complete restatement of the original music and only gradually worked round to the minor or retained the major to the end of the movement. Dussek presents his tune on two different levels of major harmony, the second of which is the tonic; the first, in relation to G major, is dark, so that when the music reaches the tonic level its brightness is enhanced immeasurably. When the catastrophe comes, it does so with the silent step of the midnight marauder:

Ex. 32



The climax of this sentence is echoed with an immediate change, without warning, from major to minor, in two consecutive chords, as in bar five of Ex. 32. There is no show or fuss; it happens as such things happen in life, with the matter-of-factness with which we eat breakfast or go shopping. It has an affinity with Schubert's deepest moments in that it occurs very quietly. But still this is not the end, the final irrevocable stroke. The end of bar seven of Ex. 32 leads to what is, even to-day, a striking use of what has, largely through Dussek and, particularly, Schubert, become a powerful means of musical expression, the Neapolitan sixth; at that time, it was not so common, although, like all deep musical phenomena, its newness does not date except in lazy and incapable hands. The C minor and A flat chords in Ex. 32 resound with the imperious ring of a final decree, the G and A flat in the left hand sound like a *staccato* trumpet. From here we know the end, although that does not take away from the intense pleasure of hearing things complete themselves as we know they must. That we can be so certain at this point, in a movement of such incalculable ways, is a tribute to the driving force of Dussek's original idea and the infallible artistic certainty, not to be diverted from its course, with which he has carried it out. It is the certainty we feel at the corresponding point in the first movement of Beethoven's ninth Symphony.

The final surprise of the movement attests the truth of the whole and is the result of Dussek's way of avoiding the necessity for an extemporized *cadenza*. The long drawn out chord of Ex. 26, now the tonic, has one wonderful new detail which I do not quote and gathers up its last resources for complete finality when it reaches the cadential shake. The harmony under the shake reaches the home dominant but instead of closing on to the tonic, as we expect, it perpetrates what is merely an ordinary interrupted cadence; its effect, however, is the reverse of ordinary. It sounds again momentarily the E flat with which the recapitulation of the second group began. The orchestra plays the beginning of Ex. 18 for the last time, and for the first time the piano finishes the phrase. From there the orchestra spreads out an unrelenting chord of G minor to the end a few bars later.

The harmonic structure of the development is worth noting; it ranges through the harmonies of B flat, C minor, D minor, E minor, F sharp minor, C sharp minor, A flat minor, E flat minor, as well as sundry other momentary harmonies by the way, and all is perfectly naturally handled; nor is this widely ranging harmony surprising from the man who, in 1800, wrote a Fantasia in F major for piano which takes in as quite natural parts of its six-movement tonal orbit movements in G minor and E flat major.

I shall not say much of the slow movement, deeply beautiful in the manner with which Beethoven has made us familiar in his C major, B flat and C minor concertos. It has all the spaciousness of design of the younger composer as well as the ability to handle that spaciousness fully in a surprisingly short time. It is in E flat major, thus displaying again the flat sixth relationship with G minor which we have already heard in the first movement.

The *finale* must be treated at somewhat greater length. It is a *rondo* of a type peculiar to Dussek; brief, highly charged and with only one episode. He

wrote many others with this general scheme, all with different features, but this is probably the finest of all of them. It resumes and maintains the tragic atmosphere set up in the first movement, the more emphatically for the relief afforded by the lovely episode. Its main theme has a slight Hungarian flavour:

Ex. 33 *Allegro non troppo*



but what is more to the point is the plain, matter-of-fact air of its statement; it has a "take-it-or-leave-it" feeling about it. The piano states it direct, with a brief *tutti* outburst halfway through and a much longer one at the close of the complete statement. As in the first movement, there is a lengthy transition passage, fitting the proportion of the movement, and the bi-partite episode begins with this theme:

Ex. 34



in B flat and continues with a corollary in the minor:

Ex. 35



With the exception of a delicious cadence theme which I do not quote this is the whole material of the movement, a contrast to the generous outpouring in the first movement. The episode expands on Ex. 34 and 35, and the cadence theme leads to the first return of Ex. 33; the manner of the return is magical and shows that B flat, here, for Dussek is merely part of G minor:

Ex. 36



Notice that he does not even trouble to sharpen the F. The most audacious part of this movement follows the short, bare restatement of the *rondo* theme. The latter comes to a full stop at the end of its counterstatement and two bars' silence ensues; then, very quietly, the main theme of the episode, Ex. 34, steals in in the tonic major and runs its course as before, with new *tutti* interjections in place of Ex. 35. This runs without warning into a full-throated major version of Ex. 33, docked of its *anacrusis*, and culminates in the extraordinary passage quoted in Ex. 5. Again the direct contradiction from major to minor may be noted. One phrase of Ex. 33 is succeeded by the original first brief *tutti* and this runs straight into Ex. 35. From here everything is as originally in the episode, with the cadence theme in a new position and, because of its oblique subdominant harmony, suggesting now the end of the movement instead of merely the end of a phase of the action; it is expanded into a large *coda* which trails its way, quieter and quieter, into a last appearance of Ex. 33, interspersed with short *tuttis*, and with a new deepening feature—a descending bass, also indicative of the approaching end. The second *tutti* expands to end the movement without a sign of relaxing the rigid tragedy which is the mainspring of the work.

With a movement as highly organized as this *finale* there is nothing one can do in the way of description but catalogue events, but even this will have its uses if it may help to promote performances of this outstanding masterpiece; without a knowledge of this Concerto, to say nothing of others by Dussek, no one can claim to know all that matters in the real history of one of the subtlest forms in music.

Dussek, then, was responsible for first taking many steps in the evolution of a sonata-concerto designed to fit a true evaluation of piano tone as against that of the harpsichord. He first sounded the full depth of piano tone in this connection and realized that the orchestra must be gradually enlarged in its use if not in its actual size (as a matter of fact, he obtained the results he wanted, except in one or two works, with an orchestra no larger than Mozart normally used and sometimes smaller than Mozart's largest); he found out how to rid the concerto of the *cadenza*-pest, and did so; he turned normal

classical usages, such as the cadential shake, which were in danger of becoming conventionalized, to new purpose; he found out how to write a true episodic concerto development which yet yielded subtle connections between the episodic material and the original matter of the exposition or *ritornello*; he found a way of designing a necessary slow introduction to the beginning of the *ritornello* proper. This is quite an impressive list, especially if we add the writing of outstanding masterpieces in which the drive is away from virtuosity for its own sake and all for its subjection to musical purpose, no small matter at this time when the main drift was all the other way; he stopped the rot and, in addition to his own great and positive achievement, prepared the way for Beethoven.

The Half-Year's New Music and *The Half-Year's Film Music* (p. 65)

Compiled by HANS KELLER

With contributions from Donald Mitchell (one asterisk).

INSTEAD of a laborious statement of principles, the reasons for the inclusion of any work in our tabular survey are given in the first column. It will be appreciated that a single reason may not always be sufficient, whereas a combination of perhaps singly insufficient reasons may well determine a work's inclusion. The reasons themselves are self-explanatory, except for "history", which always means the history of the technique of composition, and never the chronology of styles, and "press", which means that one or more critics reacted with much or little or no understanding, or failed to react altogether. Where we are in no position to judge the judgments of our colleagues (a question which the reader will always be able to decide in view of the "Analytic" and "Comment" columns), the press may be quoted without positive or negative implication. For the rest, we are profoundly aware of the fact that our colleagues ferociously resent being criticized, but it won't do them any harm to be on the resenting side once every half-year and see what it feels like. No reasons for inclusion are given in the FILM MUSIC section, where the selection is self-evident.

Our reasons for exclusion can easily be deduced from our reasons for inclusion. Humphrey Searle's *Concertante* for piano, strings, and percussion (EP: Chelsea Town Hall, 28.10), for instance, is a good piece, but the composer is well-established, the music was well reviewed and can thus do without us; it is, furthermore, of no particular historical significance, does not seem to mark an important juncture in its creator's development, and so forth.

COMPOSER AND REASONS FOR INCLUSION	WORK	PERFORMANCE
•Lennox Berkeley. Value, composer's dvpt, history.	<i>Nelson</i> , opera in 3 acts & 5 scenes [lib. Alan Pryce-Jones: --(+)] : ++(-).	P: SW, 22.9: +(-). Nelson: Robert Thomas: +(-). Lady Hamilton: Victoria Elliott: +(-). Lady Nelson: Anna Pollak: +++ c. Tausky: ++.
•Lennox Berkeley. Value, composer's dvpt, history.	<i>A Dinner Engagement</i> , opera in 1 act & 2 scenes: ++ (-) lib. by Paul Dehn: -(+).	LP: SW, EOG, 7.10: ++.
•Ernest Bloch. Revaluation, composer's dvpt, history.	Str. 4tet no. 4: --(+).	BP: 18.7: +. Griller 4tet.

ANALYTIC FEATURES	PRESS	COMMENT
<p>Act I: over-long (partly lib.'s fault), little mus. invn. of substance, no dram. pace, feeble charactzn. & attempts to intdce. ball-room bustle. F'lly v. weak [--(+)]. II/i: mast'ful and insp'd lyric drama [++]. II/ii: too eclectic in style to convince, e.g. N/H duet finale [-(+)]. III/i: no dram. functn., a fault the music does not redeem [-]. III/ii: dignified & moving treatment of N's death [++]. III/iii: strictly redundant, mus'lly and dram'lly [+(+)]. Orch. interludes b'ween III's scenes [+], esp. them. integrn. of second int. Textures & instmn. [+(-)].</p>	<p>DT, M.C. (23.9): +++(-). Obs, E.B. (26.9): +++(-) (-).</p>	<p>A partially s'ful failure. Highly ecl. mel. & harm. style (Verdi, Puccini, Britten) sometimes disconcert'ly inconsistent. Where lib. allows (e.g. II/i & III/ii) Berkeley shows how pungent & compact a fic dramatist he might be (these are his most personal scenes). His fal weakness evident when his lib. offers him no dram'lly organized frame. Gen. speaking, this robust topic w'd not seem to be B's true field of op'ic activity.</p>
<p>Use of EOG chamb. orch.: ++. Textures: +. Mel. invn.: + (but not the pastiche folk song in sc. ii!). Recit.: ++ (heavily infl'd by Britten (<i>Herring</i>) but not slavishly imit'd). Some them. integrn.; inconspicuous, ingenious and unifying. Characterzn.: ++. Good ctp'tl. orch. int. linking scs. (<i>Herring</i>!).</p>		<p>A more wholly s'ful tho' not $\frac{1}{2}$ so serious a venture as <i>Nelson</i>. The lib.'s tighter build, which makes a clear division between recit. & set nos., suits B's talent which can charge small forms with music by no means meagre in invtn. & insp'n. <i>Nelson</i>, too, was at its best in its set pieces; as yet, continuous <i>arioso</i> (e.g. much of <i>Nelson</i>'s act I) is not B's strongest point. A consid'ble flaw in the lib. is its failure to commit itself to either farce or lyric comedy. The ambiguity unsettles the music.</p>
<p>2 large-scale & unduly long mvts. enclose a <i>quasi</i>-pastoral excursion and a strongly rhythmic <i>scherzo</i>. The slow mvt discloses little feeling & less invtn.; its basic uninventiveness is not disguised by scrappy fign., tiresome <i>ostinatos</i> & novel str. devices. Inspn. absent. No bite to the <i>scherzo</i>'s barbarity. Repetitiveness is a feature of the 2 outer mvts. whose formal primitivity rests on the assumption that repetition accumulates weight. Texture admirable thru'out.</p>		<p>Bloch's later style seems to indicate a relax'n of harm. tensn. & a decline in forceful mel. fabricn. B seems to be yet another case of a relapsed contemporary comp. whose contemporaneity has regressed along with the diminution of his talent which was probably overestimated at the outset.</p>

COMPOSER AND REASONS FOR INCLUSION	WORK	PERFORMANCE
Benjamin Britten. Value, composer's dvpt, history, press.	<i>The Turn of the Screw</i> (after Henry James' insincere and incompetent novel) in 16 scenes and two symmetrical acts: <i>G</i> , <i>M</i> . Text: Myfanwy Piper: + + +. Chamber Opera. ((S)), weeks before writing the present entry.	EP: CG, 6.10: + + + (-) (-) (-). c. Britten: <i>M</i> . Pears (Prologue, Quint): (<i>G</i>) <i>M</i> + + +. David Hemmings (a boy of 12: Miles) & Joan Cross (Housekeeper): + + +. No weak member in the cast of 6 principals. English Opera Group [Chamber] Orchestra with Martin Isepp (Pfte & Celesta): + + + (-) (-) (-). If P of <i>Gloriana</i> had been on this level, the reaction w'd have been different. (See MR, XIV/3, p. 212 f.)
Benjamin Britten. Value, composer's dvpt, history.	Choral Dances from <i>Gloriana</i> , op. 53 (1952-3: see MR, XIV/3, p. 212): (<i>G</i>), <i>M</i> . I: <i>Time</i> . II: <i>Concord</i> . III: <i>Time and Concord</i> . IV: <i>Country Girls</i> . V: <i>Rustics and Fishermen</i> . VI: <i>Final Dance of Homage</i> . S.	CP?: ICA, 14.12. Elizabethan Singers under Louis Halsey: + (+) - - -.

ANALYTIC FEATURES	PRESS	COMMENT
<p>Tonal structure: cyclic rather than concentric (see Ex. 2 on p. 63, which gives the succession of tonics), symbolizing the turn of the screw. The resulting scales (ascending Aeolian with dislocated tonic, & its inversion, i.e. descending Aeolian to penultimate note [tonic: b\flat], or [D\flat] major scale with dislocated dominant which re-locates Act I's dislocation [A\flat back to A]) assume thematic significance. Thematic structure: a large-scale passacaglia (i.e. the interludes) with thematic episodes (i.e. the scenes) & a passacaglia (see crotchets in Ex. 1) within the passacaglia at the end. In both rhythm & intervallic structure, the screwing 12-note theme (see Ex. 1) springs from <i>Gloriana</i> (see succeeding entry). Vocal texture: only thru' its new limitations (3 sopranos, 1 treble, 1 tenor) c'd the boy's mind & voice be fully realized & characterized: cruder contrasts w'd have endangered his individuality. The chamber-orchestral texture is correspondingly new.</p>	<p>T, F.H. (7.10): + + - (-). DT, J.W.: + - - ? NC, S.G. (7.10): + +. DE, C.S. (7.10): G, - - -. DH, A.S. (7.10): + + +. MG, P.H.-W. (8.10): G, + + -. Obs, E.B. (10.10): G, + + +. NS&N, D.S.-T. (16.10): M, G, -. MT, D.M. (Nov.): G, M.</p>	<p>Britten's strictly ambivalent attitude towards twelve- & atonality is the basic formative element, from the modulating twelve-note theme which would be a rotten row, & the melodic & harmonic implications of its alternating thirds ('good') & fourths ('bad'), to Miles' "I am bad" which, sung in fourths, exhibits the basic tension between the tertian & quartal aspects to the naked ear: it is as if the Fourth itself sang the sentence. But then Miles is not half as bad as he seems good: the ambivalence splits on successive levels, i.e. between 'good' & 'bad', and again between the 'good' in the bad & the 'bad' in the bad. . . . In short, the split remains a fruitful failure, for it was, after all, the 'good' in the 'bad'—the fascination of "repulsive" atonality—that started it all.</p>
<p>I: Schönberg in tonal guise. Over the tonic-dominant bass (suggesting temporal bells), the time motif proceeds in stricter retrograde motion than Big Ben, implying that time is the only timeless thing. Them. alternate section exposes 12 notes in alternating 2nds & 4ths (root of <i>Screw</i> theme!) & is finally stabilized by combined mirror forms. II, "concordal" throughout, resumes 'temporal' bass in strictly dramatic relation. III: canon on inversion of I's basic motif. IV: Rhythmic compression & dominant interpretation of Lydian 4th produce complex 2-part simplicity. VI: sublime, richly canonic transfiguration of latent chorale (<i>Meistersinger</i>!).</p>		<p>As <i>The Turn of the Screw</i> (<i>quod vide</i>) has meanwhile made abundantly obvious, Britten tends to use the twelve notes when he reaches a psychic danger zone, i.e. the passing of time in this instance, which, moreover, may well be unconsciously associated with the passing of tonality: tonal composers from Hindemith down- & upwards seem to be developing unnecessary guilt feelings. It would be to Britten's credit that he expresses them musically, rather than by extra-musical aggression & unmusical theories. Once again one gets the impression that his mind turns literally everything into self-sufficient music.</p>

COMPOSER AND REASONS FOR INCLUSION	WORK	PERFORMANCE
Arnold Cooke. Value, problem of solo song.	One of 3 prize-winning songs of Peter Pears' solo song competition: +(-). (14th century poem: "This Worldes Joie".)	P: Morley, 22.12: + + +. Peter Pears.
•Stanley Glasser, b. 1926 (S.A.), pupil of Frankel & Seiber. New talent, value.	4 P'ces for vln. & vla. (1953): +((-)). i: <i>Canon</i> (21 bars). ii: <i>Invention</i> (56 bars). iii: <i>Aria</i> (33 bars). iv: <i>Passacaglia</i> (87 bars).	P: AC, SPNM, 7.9: -(+). Anne Macnaghten & Margaret Major.
•Raymond Hockley (b. 1930, studied R.A.M.). New talent.	3 songs for ten. & pfte. (1952): +(-). i: <i>The Expiration</i> (Donne). ii: <i>Song</i> (Donne). iii: <i>Love</i> (G. Herbert).	P: AC, SPNM, 7.12: +. John Larsen & Albert Knowles.
Rolf Liebermann. Cultural politics & festival policies, modern symptomatology.	<i>Penelope</i> in 2 acts: ---. Text: Heinrich Strobel: ---, <i>Opera semi-seria</i> .	P: Salzburg Festival, 1954. Vienna State Opera under Georg Szell.
Wilfrid Mellers. Value & significant defects, problem of solo song.	"Merry Margaret" (Skelton) for solo voice: + + + ---. Commissioned by Peter Pears.	P: Morley, 22.12: + + + (-) (distonation) Peter Pears.
Robin Orr. Problem of solo song.	"Cupid enchained" for solo voice: (+) (+) (+) ((+)) ((+)) ((+)) ---. Commissioned by Peter Pears.	P: Morley, 22.12: + + +. Peter Pears.

ANALYTIC FEATURES	PRESS	COMMENTS
Very well written for the voice—mostly in safe conjunct motion, to be sure, & with implied harmony for whose suppression there does not seem to be any reason.	DT, J.W. (23.12): +++. MT, D.M. (Feb.): +.	A commendable solution of the single-line problem, but why solve it? Extra-dodecaphonically, no new thought is thus likely to emerge: we are beyond naive linear tonality, even the most conservative amongst us.
i, ii & iv prim'ly ctp'l.; iv prim'ly mel'ic. Textures transp't. Orig. forms. Each part comp'd; no comp'n. by means of mutual aping between the parts. Weak cadence to close recap. of ii. iv the emptiest, where quick tempo destroys <i>pass'la</i> character.		These modest pieces hardly ach'd the comp.'s exalted aim that every one of his notes "should have a meaning". But their exceptnl. tech. comp'n'ce and genuine insp'n. displ. a mus. personality whose maturity sh'd prove rewarding.
2 slow songs enclose a quick. Influences: Britten & VW amongst others (iii, however, is better than VW's setting). Good piano writing. Some unrealistic melismas, otherwise vocal lines convincing & rewarding. Ecny. but not paucity of material. Good mel. extnsns. & functnl. use of p'fte. unisons.		These 3 songs are no masterpieces, but they are genuinely comp'd. &, more rarely, felt thru'. A publisher ought to take a look at H's music. These songs suggest he may have a creative future.
Serial Puccini presiding over an abridged & falsifying history of music. In neither libretto nor music is there anything that could be described as a thought, tho' there is a considerable number of dramatic levels & musical methods: <i>the law of artistic parsimony has been applied at the wrong end of the creative process</i> , which makes the work thoroughly contemporary.	A considerable press success.	Compared with this slick filth, <i>Troilus and Cressida</i> (<i>quod vide</i>) moved one to tears. Festival audiences, on the other hand, were moved by the fact that if handled by a kind composer, modern music could be almost as enjoyable as real <i>Kitsch</i> which, in musical fact, is the sole source of the work's inspiration.
The most original & adventurous, & therefore (owing to the medium) the most defective of the solo songs perf'd at this concert (see Cooke, Orr, Williamson); with the best of aural intentions, the harmonic system cannot thru'out be clearly followed; it seemed to change its terms of ref.	DT, J.W. (23.12): +++. MT, D.M. (Feb.): — (+).	Unlike Cooke, Mellers has not chosen the easy way out, but since his thought does not really travel along a single line, he has not found the straight way in. C'd someone stop Mr. Pears from commissioning solo songs? He w'd not like the 12-note ones, which w'd be easier to write.
Disgustingly successful folk-song imitation.	MT, D.M. (Feb.): — —.	Tonal single-line writing: <i>reductio ad absurdum</i> .

COMPOSER AND REASONS FOR INCLUSION	WORK	PERFORMANCE
•Alan Rawsthorne. Value?, composer's dvpt, history.	Str. 4tet. no. 2: ++?	BP: 18.7: ++. Griller Qt.
Franz Reizenstein. Value, piano-writing (mod- ern problem), the pupil out- shining his master.	4 Preludes & Fugues from a projected set of 12: +++ (-), minor M.	P: W'more, 3.11: +++. Reizenstein.
•Edmund Rubbra. Value, composer's dvpt, history.	Symphony no. 6, op. 80: ((G)) ++-.	P: FH, 17.11: +. BBC SO under Sargent.
Arnold Schönberg. Value, composer's dvpt, history, press.	First two of <i>Four Pieces for Mixed Chorus</i> , op. 27 (1925): G, M, ???	CP: ICA, 14.12. Elizabethan Singers under Louis Halsey: (+) (+) (+) ((+)) ((+)) ((+))---. (2 perf's, the 2nd better than the 1st.)

ANALYTIC FEATURES	PRESS	COMMENTS
<p>4 short mvts. whose transpnt. textures are part of the music's character. B'ful recap. & <i>coda</i> in 3rd mvt. 1st mvt's dvpt is a striking polyphonic conceptn. which surprisingly fits its elusive context. <i>Finale</i>: th. & vns.; the vns. progressively simplify the th.'s initial complexity. The last is the most immediately appealing & s'ful mvt.</p>		<p>The impression made by perf. was substntl. despite the 4tet's epigrammatic and elliptical manner. Doubts remained however about formal build of 2nd mvt. & compressed recap. of 1st., & in shadowy retrospect I wonder whether the omissions and condensations did not attain a spurious significance. Too often in too much contemp. music things left unsaid attain a stature which would not have been possible had they, in fact, ach'd mus'l utterance. In this rather suspicious frame of mind I suspend judgment. The concrete difficulty of re-visualizing the 4tet is a point against it.</p>
<p>Subjects foreshadowed by Preludes. No. 3 in F out-Hindemiths Hindemith in both style & value. No. 4 in A takes Mendelssohn <i>scherzo</i> for its sufficiently distant model. No. 5 in A: Bach. No. 6 in E♭: Too Bachian.</p>		<p>Masterly eclecticism (except no. 6) based on an exceptional ear for texture in general & piano style in particular, as well as on a natural sense of form.</p>
<p>4 mvts. I: b'ful <i>Lento</i> intdn. (which balances extensive <i>coda</i>). Genuine son. structure. Concise dvpt. Them. material light & airy, but gains weight during mvt. Expectns. thus cumulatively aroused are nobly fulfilled in II, a slow, archaic and exq. medtn. III (<i>scherzo</i>), awkward & lumpish, w'd be bearable (good <i>coda</i>) if <i>finale</i> did not disappoint with rambling form (top-heavy intdn.) & 2nd-hand mus. invn. Textures mostly clean in I & II, thick in III & IV.</p>		<p>The latter half of the work lets one down badly, but the 1st 2 mvts. sustain the striking dvpt evident in R's recent music. II's archaizing is admissible, acceptable & inspiring because R seems to experience his archaisms at a basic creative level; discarded techniques become the timeless expression of an acutely individual vision. The last & worst mvt. was compsd. 1st. The S's motto, E-F-A-B (see cor anglais solo in IV's intdn.) is v. freely treated & appears to have no dramatic or programmatic significance.</p>
<p>A cappella settings of Schönberg's own texts, 12-tone, & closely canonic, the 1st <i>per motu contrario</i>. 1st choral application of dodecaphony, & Schönberg's 1st choral work since 1907 (<i>Friede auf Erden</i>, op. 13). While G & M immediately obvious, detailed comprehension imposs. owing to perf.</p>	<p>ST, F.A. (19.12): — — —; texts: +. See also <i>Additional Information and Discussion</i> below. MT, D.M. (Feb.): G, M.</p>	<p>While programme described Choral Dances from <i>Gloriana</i> in superfluous detail, it gave nothing about these pieces except the most incredible Engl. trans. ever published, e.g. "Thou shalt believe on [sic] the spirit direct, motionless, selfless" for "Du musst an den Geist glauben! Unmittelbar, gefühllos und selbstlos".</p>

COMPOSER AND REASONS FOR INCLUSION	WORK	PERFORMANCE
•Vaughan Williams. Lack of value, composer's dvpt.	C'to for bass tuba & orch.: —((+)). 3 mvts., <i>Pre-lude, Romance, Rondo alla Tedesca</i> .	P: FH, 13.6. Philip Catelinet [+], with LSO under Barbirolli.
Sir William Walton. Lack of value, composer's dvpt, history, press.	<i>Troilus and Cressida</i> in 4 scenes and 3 acts: — — — ((+)) ((+)) ((+)). Text: Christopher Hassall: (((S)))	P: CG, 3.12: + —. c. Sargent. Pears (Pandarus): + + +. Richard Lewis & Magda Laszlo (title rôles): + + + (—).
Malcolm Williamson. New talent, press, modern symptomatology, problem of solo song.	One of 3 prize-winning songs (Thomas More) of Peter Pears' solo song competition: + + (—).	P: Morley, 22.12: M, + + +. Peter Pears.

ADDITIONAL INFORMATION AND DISCUSSION

(1) *The Turn of the Screw*

THE much-discussed "twelve-note" aspect of the work needs clarification. In *The Manchester Guardian* of 15th September, for instance, my friend Colin Mason writes that "for the first time Britten consistently uses twelve-note technique". This is absolute rubbish; as far as I can hear, there is not a bar of twelve-tone technique in the score. The twelve-tone theme is not used serially, but primarily as a basis for modulation. At the same time, two aspects of twelve-tone technique make their modified and mitigated reappearance:—(a) octave transpositions of certain notes, inasmuch as they cannot be interpreted chordally and harmonically (cf. Ex. 1), and (b) a certain degree of rhythmic independence on

Ex. 1**The Turn of the Screw**

○ = Theme of theme
 • = Theme (reduced to its intervals)
 ♯ = Passacaglia theme (reduced to its intervals)

The musical notation shows a single staff with a treble clef. It contains several measures of music. Above the staff, there are symbols corresponding to the legend: a circle with a dot (○) for 'Theme of theme', a solid dot (•) for 'Theme (reduced to its intervals)', and a sharp symbol (♯) for 'Passacaglia theme (reduced to its intervals)'. The notation includes various note values, rests, and accidentals, illustrating the complex intervallic relationships discussed in the text.

the part of the "theme of the theme" (I am evading the term "row" in this context) and its melodic motifs. But if one wants to define what is, ultimately, the Schönbergian aspect of the score, one will have to refer it far more properly to the pre-twelve-tonal

ANALYTIC FEATURES	PRESS	COMMENTS
Intention: serious. Tunes: [+], but only in 1st 2 mvts. Forms: primitive. Textures and sonorities: only to be enjoyed by the wholly unmusical.		Not even VW's seniority can excuse this coarse & ugly offering which poses & inevitably fails to solve an impossible textural problem. His ear & mus. conscience must have taken a holiday during the work's compsn.
The kind of music which you can analyse in advance: hear a sequential model, & whistle the sequences into your neighbour's ear. Sometimes, to be sure, there is a surprise: instead of sequences, you get repetitions.	A great press success all round. It must be a profound experience for some of my respected colleagues to be able to follow a contemporary work. MT, D.M. (Jan.): ---(+).	Imitating as it does significant music by (amongst others) Verdi, Puccini, Britten & Walton, <i>Troilus</i> has no chance on any level; it will be pushed & forgotten. At the moment it is an instrument of cultural politics, which bore us.
Tonal serialism, very conscientiously & consistently executed. The tonal approach & the absence of harmony result in obnoxiousities, i.e. in expected exploitations of alternative horizontal harmonies, e.g. flat & straight 6th, Neapolitan & straight II, etc.	Unmentioned in DT's (J.W.'s) notice of this concert (23.12). MT, D.M. (Feb.): +++.	Like his 2 motets (1954) perf'd at the 'Promotion', W's song shows a typical modern talent's disease: it is "too good", i.e. the preoccupation with form represses content. In any case, however, a single non-dodecaphonic line has become an almost unsolvable problem.

stage where Schönberg operated with *Grundgestalten*: the thematic derivation of the scenic episodes from the interludial theme and variations (which amount to a large-scale passacaglia that is not freer than other Britten passacaglias) develops by way of basic-shape technique.

The symmetry of the tonal build-up shown in Ex. 2 (where I have enharmonically

Ex. 2

ACT I | **ACT II: Inversion of Act I**

Scene I II III IV V VI VII VIII I II III IV V VI VII VIII
Theme. Variation I II III IV V VI VII VIII IX X XI XII XIII XIV XV
(Passacaglia)

changed the two tonics given in square brackets) is only one aspect of a complexly symmetrical structure inspired by the almost *Cosi*-like symmetry of the brilliant libretto. After conceiving a magnificent outline, Henry James had failed to develop it into a consistent and consistently meaningful form and to realize his express intentions as stated in the *Preface to The Aspern Papers*, *The Turn of the Screw*, *The Liar*, and *The Two Faces*. In fact, he landed himself in artistic insincerity because he had to fill in empty spaces with a would-be accumulation of emotionally ill-supported tension, and was forced towards literary incompetence because, in places, his style had to carry the form, whence obscure complications took the place of clear complexity, suggestion and adumbration

degenerating into a precious pretext of a definite if undefinable content. The best criticism of the original story is the opera: Miss Piper and Britten realized all of James' unrealized intentions.

The musico-dramatic integration is as unprecedentedly close as the musical thematism. The principle seems simple in retrospect, but nobody has thought of it before: in the musical form, the interludes are the principal sections and the scenes the episodes, while dramatically it is, of course, the other way round. (The mother of the interrupted large-scale passacaglia is Macheath's *scena* in the *Beggar's Opera*.) The resultant interlocking of structures furnishes a symbiosis between music and drama such as has not been achieved since Wagner's entirely different approach. The future of opera may be grateful to this work.

Passing from cold analysis to warm beauty, I submit that the most beautiful number, the Governess' lyrical letter song ("Sir, Dear Sir, My Dear Sir, I have not forgotten your charge of silence") has been "cribbed" from Bartók's *The Miraculous Mandarin*: the unusual combination of antecedent and consequent, both of which occur in the original, leaves no doubt about the fact. In the Bartók piece, however, the structure is not half as moving, nor indeed as accomplished technically. The fascinating paradox arises that the imitation is more original than the original—from Britten's device of giving the first stanza to the orchestra while the Governess writes her letter, to his harmonic improvements and melodic development. The evaluation of cribbing is a paramount task for the critic; its technical principles will have to be defined.

(2) *Schönberg's op. 27*

Felix Aprahamian's criticism must be quoted in full: "... two of the four pieces for mixed choir, op. 27, of Schönberg, whose original texts are far more stimulating than the unvocal and uselessly difficult music to which he has set them". First, the pieces were so badly sung that it was extremely difficult to follow the structure and texture, and only with the greatest exertion did I hear what I have described in the *Analytic Features* above. Positive criticism is possible even on the basis of incomplete understanding if a sufficient amount of content comes across, but negative criticism without understanding is simply incompetent. If my friend thinks he heard more than I, I am at his disposal for a comparative aural test. In any case, however, he will probably agree that I am a little better acquainted with Schönberg's idiom than he. What, then, does his gem of slick journalism mean? "Uselessly difficult"? Useless for what? "Unvocal"? How does he know? Because the music was sung badly? So were the *Gloriana* Dances, but their idiom was more familiar. Does it not really all boil down to the fact that the words did mean something to Mr. Aprahamian, while the music didn't? If so, why not say so? It may be doubtful whether the readers of *The Sunday Times* are interested in this particular excerpt from Mr. Aprahamian's autobiography, but he submitted it in any case, without owning up to the fact that it was one. If this is music criticism, it won't be much longer, if we can help it. In the recent *Grove*, Eric Blom calls my methods destructive. He forgets to add what's wrong with the destruction of destruction. No doubt we shall hear about that in the Supplementary Volume.

The Half-Year's Film Music

DATA (composer first)	FILM MUSIC	AND BEYOND
Georges Auric: <i>The Divided Heart</i> : +(+)-(-). D: Charles Crichton. c: Dock Mathieson (Philharmonia). Sound Supervisor: Stephen Dalby. Recordist: Leo Wilkins: +. GFD. PS: Od.L.Sq., 9.11, sound projection: +.	13½' of thematic music rolled into 13 entries: by way of primitive var'ns, augm'tns etc., with an harmonic progress, logical dramatically, to supertonic & ensuing <i>Wechseldominante</i> : (+). Ternary title makes middle section thematic by treating it in recap.: +. Otherwise largely apt & empty.	Instead of giving something to art-music, many Auric scores tend mechanically to take from it—2 <i>Vltava</i> motifs in this instance, one 1st appearing as title's lyrical middle section: doubtless an automatic reaction to the film's Slav aspect, undeserved by so vital a quasi-documentary.
Leonard Bernstein: <i>On the Waterfront</i> : M, + + + - (-). P: Sam Spiegel. D: Elia Kazan. Sound: James Shields: + -. Running time: 107'. Missed PS. 2 successive hearings at Od., Swiss C'tge, the 1st with only ½ title music.	25 entries (the last & longest 3' 48½") form a tight structure (strict thematicism down to the last ornament, extreme variation technique in stratified variation forms [variations becoming themes], <i>alternativo</i> & ternary forms, with a dvp'd <i>ostinato</i> technique intervening) & a largely ctpal texture whose lucidity may well be unprecedented upon the cinematic sound-track.	From the opening single thematic line & the ensuing 2-pt canon at the 8ve, it is clear that after having flooded the world with the worst possible film music, America is here offering the best imaginable possibilities for the writing of film music, beside which even such scores as Copland's <i>Our Town</i> sound childish with their primitive <i>ostinato</i> - & rudimentary passacaglia techniques. Bernstein asks in effect: "Is unmusical film music really necessary?"
Giacomo Puccini: <i>Puccini</i> . D: Edgar Flatau: + - - -. With Benjamino Gigli: M, + + +. Rizzoli Film heard in Austria.	An imaginative & radical variation on the vaguely recognizable theme of Puccini's life, which Gigli nevertheless makes worth while.	A great deal could be achieved with serious, factual & musical film biographies. As it is, a real piano changing into, & coming to be accompanied by, some celestial orchestra symbolizes the degree of realism attained by the film on its every level.

DATA (composer first)	FILM MUSIC AND BEYOND
Alan Rawsthorne: <i>Lease of Life</i> : (G), M, + + +. D: Charles Frend. c: Dock Mathieson (LSO with Irene Kohler, pfte). Sound Supervisor: Stephen Dalby: +. Recordist: Arthur Bradburn: + +. GFD. Missed PS, but heard film twice, the 2nd time incompletely.	<p>8' 5" of complexly thematic music (realistic & semi-realistic numbers excluded) devp'd in 12 entries concentrating on C & following from an expositive title in an original A-B-A'-C-A form which compresses A' & C (pfte) into near-single section & lends B the purposefully deceptive appearance of a 2nd subject.</p> <p>Elsewhere,* I have analysed this track in some detail, drawing attention to the title's new "principle of the formal anticipation of musical & dramatic contexts" on which operatic overtures, out of our time's factual fashion, c'd be factually based: an <i>addendum</i> to my <i>Grove</i> article on FM. Altog., the score is of intense extra-filmic significance, a masterpiece of rich compression. Composer & music remained unmentioned in the press, high- or lowbrow.</p>

ADDITIONAL INFORMATION

The following good composers have written "down" the following mediocre or sub-mediocre film scores:—

Malcolm Arnold: *The Sea Shall Not Have Them*. Benjamin Frankel: *Mad About Men*. Lars-Erik Larsson (Swed. Berg pupil): *The Great Adventure* (International Grand Prix, Cannes Film Festival, 1954).

The musical problem confronting the good composer in the bad film world is often insoluble, and at times the purpose of criticism is doubtful: rather have a good composer write an insignificant score (if that's what the director likes) than a bad composer called in instead.

H. K.

Cologne

MUSICOLOGISTS' CONGRESS: 22nd-24th October

FIFTEEN months after the big Congress in Bamberg the "Gesellschaft für Musikforschung" invited its members to another meeting at Cologne, entirely devoted to two special problems of modern musical life: historical practice of performance, i.e. *Aufführungspraxis*, and Electronic Music. For both subjects the NWDR (Cologne) had contributed valuable material for demonstration. In a special studio of the magnificent, new Funkhaus members of the Congress were treated to a cross-section of experiments undertaken by a study-group directed by Dr. Herbert Eimert and inspired by the composer Karlheinz Stockhausen, some of whose "compositions" were reproduced electronically on that occasion, alongside experimental sound-patterns by Messiaen, Boulez and Eimert himself. A piece by Anton Webern for violin and piano (from his op. 7), electronically produced, sounded in these somewhat dehumanized surroundings almost like Mozart: full to the brim with trembling humanity and deeply moving in all the brittle frailty of its sonorous existence. Dr. Eimert's lecture made it quite clear that the "Electronic studio" means

* *Musical Opinion*, December, 1954.

business and is bent on exploring the vast *terra incognita* of its, as yet uncharted, musical empire.

The chief sittings (taking place in the rooms of the music faculty of the University and efficiently organized by Professor K. G. Fellerer) were devoted to problems of historical *Aufführungspraxis*. Dr. E. Gröninger initiated the matter most impressively by playing tape-recordings of baroque chamber music and German motets with instrumental accompaniment "*per choro*". The recital of recorded music, accompanied on ancient instruments or on their modern replicas, was followed by a lively discussion. This clearly revealed that German musicologists—not unlike their Western colleagues—are in two minds on the approach to the practical interpretation of "old" music. The adherents of the very lively school of "*Musikalischer Klangmaterialismus*" (to quote a widely used and abused term, coined by the undersigned), insisting on meticulous reconstruction of ancient or obsolete instruments and on an exact revival of their methods of tone-production, were finally given a dose of the opposite method, in a performance of Monteverdi's *Incoronazione di Poppea*, prepared by the Cologne Opera, and performed on its temporary stage: the Aula of Cologne University. The performance, brilliantly conducted by Otto Ackermann, achieved a high musical standard, thanks to the excellent orchestra and an ensemble of very creditable singers; but it suffered somewhat from perversely surrealistic *décor* and from a production oscillating between contradictory ideals of style.

H. F. R.

Concerts and Opera

AMONG the outstanding features of a generally uninteresting London season have been the London Symphony Orchestra's concerts with Klemperer and the so-called Celebrity Concerts promoted by Harold Holt. The latter brought us Isaac Stern in Beethoven's op. 61 (28th October) and Heifetz in Brahms' op. 77 (18th November), both with the Royal Philharmonic Orchestra conducted by Sir Thomas Beecham. Stern gave a performance which combined the expected technical fluency with some signs of awakening musicianship, whereas Heifetz seemed so bored by the Brahms that—especially in the first movement—even technical perfection could not be relied upon. I have never heard Brahms' masterpiece sound so hollow, empty and musically insignificant. Heifetz himself seemed well aware, as of course he must have been, that he was playing far below his best. Outstanding in a disappointing evening was Sir Thomas' brilliant exposition of the Glazounov-Steinberg Suite concocted from Rimsky-Korsakov's opera, *Le Coq d'Or*. The whole Suite came to scintillating life—as only parts of the opera ever do—and provided a unique musical experience. Haydn's Symphony no. 40 and the Brahms-Haydn Variations were, for Sir Thomas, a little dull. Stern's Beethoven was flanked by a *Lohengrin* prelude (act I) of magical beauty wonderfully sustained, and by a Sibelius first Symphony which was more episodic than it need be and less well integrated than we have a right to expect. True, the individual fireworks exploded admirably, but these various conflagrations, exhibited separately as it were, never achieved the effect which this Symphony can attain when driven hard and presented all-of-a-piece.

Klemperer is one of the two surviving exponents of all that is best in the German tradition of conducting. Brahms' third Symphony and, after an interval, Haydn's no. 101 and *Till Eulenspiegel* make a strange looking programme, but one which proved most satisfying (14th November). In approaching the Brahms F major, the first essential is that the conductor should understand its architecture and then that he should make the design clear to the audience. This rarely happens and, in consequence, the work has acquired a reputation for being difficult. Certainly it calls for intelligent and imaginative handling if it is to appear, as it should, to be the tersest and most trenchant of Brahms' symphonic essays. Klemperer's performance was superb. The Haydn only just failed

to be equally good, owing to the conductor's scorching pace in the finale—which the LSO could not quite manage and which I suspect Haydn never intended. *Till* was exhibited with great *panache* and a refreshing drive which did not, however, conceal one or two minor misunderstandings that should have been clarified in rehearsal. A fortnight later the same orchestra and conductor gave us a severe, stately and dignified *Iphigénie*—deliberately measured and surely the quintessence of Gluck—after which Mozart's *Haffner* Symphony seemed to be given less than its due in a performance which remained superficial. Finally Klemperer, with Maria Stader as soloist, almost succeeded in establishing Mahler's IVth as a real symphony: and yet, what trash it all is when seen as a whole!

On 18th January the Royal Philharmonic Orchestra, conducted by Sir Thomas Beecham, gave the first of two memorial concerts for Wilhelm Furtwängler. The programme—*Brandenburg* no. 3, *Don Juan*, *Rapsodie Espagnole* and Brahms' first Symphony—had been chosen by Furtwängler for the first of his projected London concerts with the Berlin Philharmonic Orchestra. Sir Thomas' tribute to the memory of his old friend was indeed a fine one. Once again we experienced the astonishing applied concentration and singleness of purpose which used to reinforce and sustain the impact of the best of the famous Beecham concerts of the thirties. Not even Sir Thomas could make anything worthwhile of Ravel's rubbishy rhapsody, but all else came vividly to life: a sparkling, strongly accented *Brandenburg*, a mercurial *Don* and an initially pensive Brahms breaking at last into fiery exuberance, aided by occasional vocal exhortation from the rostrum.

Bach, Strauss and Brahms were all honoured in a glorious tribute from one great interpreter to the memory of another.

COVENT GARDEN has given us *The Tales of Hoffmann* (26th October) in an excellent production by Günther Rennert, conducted by Edward Downes, with Hermann Uhde literally carrying the show as Lindorf, Coppélius, Miracle and Dapertutto; also the much-publicized world *première* of Walton's *Troilus and Cressida* (3rd December).

It has been depressing, to say the least, to watch the melancholy spectacle of almost all our official music critics turning themselves and their rather too flexible principles inside out in a vain yet astonishingly persistent effort to pretend, at least to themselves, that here, in *Troilus and Cressida*, is Walton's *Meisterwerk*. The average music critic is nothing if not (I almost wrote except) a shrewd business man, and one of the surprising paradoxes of shrewd business men is their supreme susceptibility to what they regard as established reputations. Walton's reputation is indubitably well established and has been so, quite rightly, over the years, (albeit on the basis of a mere handful of works); but it will not do to try and make a case for *Troilus and Cressida* being the brightest jewel in Sir William's crown. Christopher Hassall's libretto is a bore to read by itself, but how many opera libretti are not? At least it provides a framework within which inspiring music could be generated; and yet it never is, not even in the symphonic interlude of act II, nor—to the best of my belief—is there anything in the whole of the score with any claim to be described as original. We have heard it all before, by the waters of Babylon and in countless other places among the composer's previous works. A younger colleague has described this new opera as being 25 years out-of-date: certainly it would have aroused more immediate interest if it had appeared in 1930.

G. N. S.

FIDELIO under RUDOLF KEMPE

Covent Garden, 19th November

With Patzak as the best Florestan ever in his most labile form vocally, Covent Garden's 77th performance of *Fidelio* was possibly its worst, owing to the almost consistently ignorant interpretation of Kempe's, compared with which the Garden's past sins under various celebrities (Rankl, Krauss, Stiedry) aroused distinct nostalgia. Exhibiting the indefatigable passion of a railway train, Mr. Kempe yet allowed himself a few moments of penetrating and unaccountable insight, among them the indistinct *pp* at the opening of the overture, its *coda*, no. 8's postlude, and the *tempi* of the *finale*'s A major section which

were more organic (the *meno allegro* being sufficiently slow for the basic motif to take shape!) than those of the above-mentioned conductors, though not half as far-reaching as Furtwängler's. For the rest, Covent Garden's latest importation remains the most fascinating of all the mysteries with which the administration has presented us, for owing to our well-established musical renaissance, we should have been able to produce at least twenty-seven home-grown conductors whose *Fidelio* would have proved almost as bad as Kempe's. In a realistic musical world, the General Administrator would now proceed to tell us why Kempe was called in and how he liked his interpretation. But then, Mr. Webster is, I think, suspicious of the opinions of people who don't pay for their tickets: so, on the whole, am I.

The present *Fidelio* cast (with Fisher in the name-part) would be good enough for a good *Fidelio* under a good conductor.

TOWARDS OBJECTIVE CRITICISM

ICA (GANDHI HALL), 7TH NOVEMBER: VEGH QUARTET

Lyric Suite, Bartók no. 5

CONTEMPORARY music is progressing. We have arrived at the stage where performances of the *Lyric Suite* tend to be just as bad as those of a Beethoven quartet: the work is so well known to good quartets like the Vegh that their interpretations tend to degenerate into routine. In any case, moreover, the ICA might look round for different sermons to preach to the convertible; for the moment, at any rate, the *Lyric Suite* has become a classic and may safely be left to normally "progressive" concert promoters. The performance took 30' 30".

In his autobiography, *With Strings Attached* (London, 1949), Szigeti recalls that Bartók set down

the timings to the split second, like this: "6 min., 22 seconds"; whereas Alban Berg in his Violin Concerto allows, apparently, a latitude of fully five minutes. . . . This difference in the outlook of two contemporary masters, both trail-blazers, always puzzled me. I asked Bartók for the reason. "It isn't as if I said: 'this must take six minutes, twenty-two seconds'", he answered; "but I simply go on record that when I play it the duration is six minutes, twenty-two seconds". An essential distinction, this.

Far more essential, however, is Bartók's method of sectional timings as distinct from the timings of whole movements, for it makes possible a *proportional* comparison between official and performers' durations which ought to enable performer and critic to check their ideas of *tempo* against Bartók's conception of the inner temporal relations of a rhythmic build-up:—

I. Allegro

SECTIONS	BARTÓK	VEGH	DIFFERENCES
— A	24½"	26"	1½" slow
A — B	22"	23"	1" slow
B — C	35"	38"	3" slow
C — D	49"	51"	2" slow
D — E	41½"	45"	3½" slow
E — F	1' 14"	1' 21"	7" slow
F — G	13"	16"	3" slow
G — H	47"	51"	4" slow
H — I (<i>Tempo I!</i>)	24"	13"	11" fast
I — J	31"	46"	15" slow
J — K	33½"	36"	2½" slow
K —	30"	34"	4" slow
	7' 41"	7' 40"	35½" slow

II. *Adagio molto*

SECTIONS	BARTÓK	VEGH	DIFFERENCES
- A	58½"	57"	1½" fast
A - B	1' 14"	1' 13"	1" fast
B - C (<i>Tempo I!</i>)	56"	1' 5"	9" slow
C - D (<i>Più lento!</i>)	1' 18"	1' 7"	11" fast
D -	53"	1' 17"	24" slow
	5' 19½"	5' 39"	19½" slow

III. *Scherzo*

- A	32"	27"	5" fast
A - B	36"	37½"	1½" slow
B -	26"	25½"	½" fast
<i>Trio</i>	1' 1"	1' 5"	4" slow
<i>Scherzo da capo</i> - A	35"	38"	3" slow (see above)
A - B	26"	27"	1" slow
B - C	23"	25"	2" slow
C -	37"	36"	1" fast
	4' 36"	4' 41"	5" slow

IV. *Andante*

- A	59"	1' 7"	8" slow
A - B	39½"	38"	1½" fast
B - C	1' 8"	1' 20"	12" slow
C - D	36"	41"	5" slow
D -	55"	1' 2½"	7½" slow
	4' 17½"	4' 48½"	31" slow, but see the enormous relative increase of A-B's tempo!

Since six of my sixteen timings in the *finale* were inexact, I do not wish to burden the space of this journal with the rest.

In view of the above-listed figures and the score, the reader will be able to draw—not his own conclusions about the Vegg Quartet's performance, but Bartók's. He will further observe how misleading both whole-scale timings of entire movements and sectional comparisons between Bartók and Vegg can be without reference to the temporal context. Thus, the fact that the Veghs' *Andante* was 31" slow *in toto* happens to mean nothing whatsoever, its chief defect being, quite objectively, its inorganic increase of tempo in the second section (A-B: related to the principal section of the *Adagio*), though a mere sectional comparison between Bartók's and the Veghs' A-B shows a difference of only 1½ seconds. Similar points will be noted at a glance, *inter alia*, where I have added tempo reminders in brackets. It remains to be added that the present method of criticism offers the only possibility of objective reviews of rhythmic structures in performance, and that it can be applied, with a lesser degree of objectivity, to the interpretation of works which the composer has not timed sectionally. As for the practical aspect, before I first tried this method I thought that ideally you would have to have two critics, one timing and the other listening, without statistical distraction; but meanwhile I have come to the conclusion that if you know a piece and possess a good stop-watch, you can time along while in a musical trance.

AN AMERICAN FROM RUSSIA

DAVID OISTRAKH WITH Y. YAMPOLSKY

Albert Hall, 10th November

A FIDDLER of the highest calibre, David Oistrakh is basically indistinguishable from the American virtuoso type with the widest possible popular appeal; from the construction of his programme, which contained a single piece of whole music (Beethoven, op. 12), to the various characteristics of its execution one was continuously reminded of how the identical musical requirements of polar societies could mould a variety of great interpretative talents into the same sort of marketable product. There was the American virtuoso's self-conscious lack of *rubato* and the stressed "sense of style" in the Beethoven Sonata, as well as his artificially "significant" subordinate figures and accompanimental passages; there was the basically mechanical rhythm behind the stereotyped expressiveness of yearning *glissandi*, and there was the usual brilliant hurry about all quick notes. As for the supply of metrical accents, it would have done for three recitals. The rendering of Prokofiev's F minor Sonata, however, was as accomplished as the work is weak; it certainly gives its dedicatee considerable opportunity to display his masterly bowing technique.

With the second, "virtuoso" half of the recital, all spontaneity ceased, and in Tchaikovsky's "Meditation" there was the kind of full-blooded and imaginative musicianship whose suppression had castrated the Beethoven Sonata. The same composer's "Valse-Scherzo" threw ever new lights on Oistrakh's overpowering right-hand mastery, but in Ysaye's rarely-heard 3rd (solo) "Sonata Ballad" (which contains some interesting, Wolf-like thoughts of harmonic ambiguity: Ysaye was the elder by two years) various distonations interrupted one's enjoyment. Kreisler's arrangement of Schumann's C major Phantasy has a Mendelssohn-Concerto-like lead-back at the end of the *cadenza*, by way of which Mr. Oistrakh introduced us to the most amazing *arpeggio spiccato* heard for many years.

H. K.

Book Reviews

GROVE'S DICTIONARY

Grove's Dictionary of Music and Musicians. Fifth Edition, edited by Eric Blom. Nine volumes. (Macmillan.) 1954. £36.

Parturiunt montes, after close on a decade of preparation. The Fifth, and by far the largest, Edition of *Grove* is with us at last, but only long experience of it will indicate, eventually, whether it is the best. It is impossible for a journal to publish a "review" of so vast an undertaking for two reasons: lack of sheer physical space for adequate treatment and, secondly, the fact that such a review would be beyond the capacity of any single individual. We shall therefore attempt a short outline and criticism of the whole offering, followed by some detailed commentary on certain special subjects and articles from various authors who have not had any hand in the compilation of the new *Grove*.

These nine volumes comprise almost exactly 8,500 pages, for which the price of £36 represents approximately 1d. per page; certainly it is difficult to imagine how the work could possibly have been offered for less. The whole Dictionary has been entirely re-set in a more modern type (which may not prove to be more easily legible for sustained reading) and includes an adequate number of line-block illustrations and 76 plates, of which 16 are in colour. These coloured plates are not, unfortunately, of a quality to match the rest of the production; some of the colours are unnatural or drab in effect (e.g. the frontispiece to volume two) and "edges" are often ill-defined. Also on the debit side must be put the Editor's restriction of the list of contributors to the front of the first volume only. This cannot be dismissed summarily as a mere reviewer's complaint; for it means that one has to keep this first volume always at hand for reference with each of the

remaining eight—a tiresome inconvenience which surely more than overbalances the slight material economy.

Mr. Blom's has been a huge and unenviable task which must have called for sustained application, careful judgment, and precise and consistent editorial procedure. This new *Grove* may be said to enhance its editor's long-established reputation for the first and last of these qualities, but in a work of this magnitude no one man could ever hope to carry out the formidable, even terrifying business of selection and rejection of subjects and material single-handed without the absolute certainty of running into serious criticism. In his preface Mr. Blom generously acknowledges some twenty helpers by name and many more by implication; but the fact remains that he is the Editor and therefore, presumably, all the editorial decisions are his.

Two of the best of the new articles are those on Radio Transmission and Film Music. The first is a little elementary—but musicians are generally supposed to be all but moronic outside their specialized field—and it makes no attempt to initiate the reader into the subtleties of frequency modulation, which is a pity as FM most certainly has come to stay. But so far as it goes it is lucid and accurate, though the writer can hear a pure note of considerably higher frequency than 12,000 cycles! Also first class are the late W. McNaught's assessment of Beethoven, Oldman's Mozart and an article on the Horn by R. Morley Pegge which is a model of what such things should be.

As regards the gramophone in particular and recording in general the new *Grove* comes off very badly. Desmond Shawe-Taylor surveys, under Gramophone, what he regards as the field. The historical part is sound enough, but we are still treated to a description of the "society" gambit, with its various volumes of six or seven 78s, although this marketing scheme practically expired with the introduction of 33s and is now as dead as the Dodo. The special technical problems of the long-playing record are nowhere discussed, nor, apparently, even postulated, while, so far as *Grove* is concerned, there might still be no such thing as magnetic tape. Of course, if it were not for the above-mentioned article on Radio Transmission, the Editor could maintain that the technicalities of recording lay outside the scope of his Dictionary. But many of *Grove's* readers, particular the younger ones, would appreciate just such an article written in lucid prose and avoiding the more abstruse technicalities; and *Grove* could have been the first to supply it.

In the pages which follow, Robbins Landon and Donald Mitchell respectively show that Haydn and Mahler are given less than their due. So are Richard Strauss and Wagner; the former has been dead for almost 5½ years—time enough to allow for the preparation of the entirely new article and critical assessment which this great world figure unquestionably demands; and yet here we are inexcusably fobbed off with a repetition of the late Alfred Kalisch's old article titivated with a minimum of editorial seasoning. A bare seven pages of unintegrated bits and pieces amounts to shoddy treatment indeed; this must be a strong candidate for the unenviable label of being the worst contribution to the Fifth Edition.

Wagner is the subject of a new article of some 30 pages from Dr. Percy Young. This is a most curious affair: conscientious, painstaking and workmanlike and including several felicitous touches in the final pages dealing with the music, it remains fundamentally disappointing. What is one to make of an author, writing a dictionary article on an operatic subject, who is prepared to commit himself to this:—

"... the success of the opera [*Tannhäuser*] depended, then as now, on the occasional items—such as 'O Star of Eve'—rather than on the artistic integrity of the whole". (P. 99, col. 2, para. 2.)

Last year's Bayreuth production achieved its greatest effect despite, rather than on account of the occasional items and the writer is left wondering whether Dr. Young has even seen *Tannhäuser* adequately staged and sung. Surely, too, one could dispute his statement (p. 118, col. 1) that the spirit of Mendelssohn is revealed in the prelude to *Lohengrin* and the closing pages of *Rheingold*; though his unfortunate elevation of Franck to the stature

of Bruckner and Elgar (p. 120) may have been an accidental result of over-compression. There are some strange asides in Dr. Young's pages, such as:—

"... They [the Jockey Club] possessed the privilege of bad behaviour accorded to the aristocracy in the 19th century." (P. 106, col.2.)

and

"... Reflection on the 19th-century belief in *laissez-faire*, as applied to music, can only increase respect for Wagner's belief in his own insuperable genius." (P. 107, col. 1.)

How would our pontifical author dispose of an awkward critic who chose to dispute the existence of any such privilege of bad behaviour in the last century, or who asked him what he meant by the 19th-century belief in *laissez-faire* as applied to music?

Dr. Young's final paragraph (p. 121) is just as apt as its immediate predecessor is out of place in a dictionary article. Percy Young's view that Wagner failed "in the end" (p. 120, col. 2) may arouse the occasional reader's mild curiosity, but he should not have been allowed to put his very questionable opinion into *Grove* in the form of an axiom or self-evident truth. And what has the National Socialist Government of the Third Reich to do with Wagner or with his reputation as an artist? (p. 120, col. 2). Among the brighter features is the author's happy description of Davison of *The Times*,

"who, affronted that Wagner remained obstinately indifferent to his greatness, fulminated against the new music". (P. 103, col. 2.)

Perhaps there is a lesson here for "Our Music Critic" in his treatment of Schönberg!

The complementary article on Bayreuth, which one would logically have expected from the same pen, is written by K. W. Bartlett. This gives no account of the post-war festivals, apart from a tabular summary of the works performed and their conductors; while it is unfortunate that in the case of 1954 all the latter are wrong.

G. N. S.

SONG

FIVE writers make contributions under this heading, and ideally it might be desirable that five experts should review their work. Professor Westrup leads in with "Beginnings", writing (and quoting examples) with erudition on such matters as the troubadours and trouvères and on early examples of song, both sacred and secular, in Italy and Spain. Thereafter the story proceeds two centuries at a time, the contributors being John Stevens (1300–1500), Thurston Dart (1500–1700), Philip Radcliffe (1700–1900) and William Mann (1900–50).

It is a story of enormous dimension and absorbing interest and it is told, on the whole, with fluency and care. The pattern of it has changed a good deal since the last issue of *Grove*—one has only to recall the recent research entailed in Westrup's revision of Walker's *History of Music in England* and in the publication of the *Musica Britannica* volumes, to name no others, for it to be realized that present day scholars work from an angle very different from that of their colleagues in the 'twenties. The enormous work of Fellowes on Tudor music, plus, to a lesser extent, that by other editors such as Heseltine, which was so excitingly new thirty years ago, now takes its place as a formal part of the background and appears the more valuable for being seen in a right perspective. On the subject of English song two such changes of pattern might be referred to. Mr. Radcliffe deals with his vast subject (it includes all the German classical song-writers) in masterly fashion and his spacing is wisely proportionate. Perhaps then we could not have hoped for a more detailed account of solo song in England in the first half of the eighteenth century than that here given, which is rather less than a column. But the writer is not content to dismiss that period traditionally as of little account. Songs have been reissued in recent years (as were those of the early Elizabethans in the 'twenties) which have shown that there was a good deal more melodic beauty in that age than former historians were wont to acknowledge, and Mr. Radcliffe recognizes their decided English character and mentions—even in that period—the influence of folk song. Later, he is less prepared

than former writers to lay the renaissance of modern English song at the feet of Parry and Stanford. Indeed they are not treated more generously than are Somervell and Charles Wood, while all four are lumped together as having done "much to restore English song to a significant position" and "prepared the way for the developments of the 20th century".

It is important to remember that this article on Song is one that overlaps others. Thus, for example, Mr. Radcliffe here devotes seven columns to the songs of Schubert, as against three columns in the complete article (by Maurice J. E. Brown) on that composer. The article, then, is to some extent supplementary, whether we are looking up Dowland or Wolf, Delius or Warlock. Much credit is due to the last of the five contributors for the very able way in which he deals with the first half of this century, starting with the new "wide vocal leaps" of early Schönberg and the speech-rhythms of Debussy and Janáček, and surveying the main countries in turn. He is in error in describing *Linden Lea* as a Somerset poem (it comes from Dorset), and it is odd that he should think of Warlock as "one of the few modern song writers who can effectively be interpreted by amateurs". Why Warlock's music should be singled out for this dubious testimony it is difficult to imagine, especially if one has had the misfortune to hear many such performances. In the same vein one's eyebrows go up at the astonishing statement that Bruce Montgomery "has the makings of a new Warlock". Yet personal statements are bound to produce personal reactions, and in the main readers will discover in this long article criticism that is sound, wise and evenly-tempered.

PETER WARLOCK

Information on this significant character is to be found under two heads, in the final volume as far as Warlock the composer is concerned, and in Volume IV, under "Heseltine", for an account of the editor, musicologist and critic. The articles are about equal in length, a short account of the musician's life appearing in the earlier volume. They assemble the familiar and accepted information in clear and succinct form; and it is of interest that Warlock's catalogue of published works occupies three pages, for our performers still limit themselves to a handful of works which do less than justice to the composer's peculiar genius.

This year marks the twenty-fifth anniversary of the death of Peter Warlock. Almost every writer who did not know Heseltine personally has been deeply indebted to the Memoir by the late Cecil Gray, published in 1934, and it is doubtful if any further useful information regarding the composer's life is now to be ascertained. Somewhere in Gray's book, in the section dealing with Heseltine's relations with D. H. Lawrence, is to be found a reference to the unseemly dogfight that took place after Lawrence's death for the position of chosen disciple. It is an odd irony—and one that would have given great satisfaction to Warlock himself—that a similar dogfight for precisely the same reason has taken place after Warlock's death, though, it must be added, the various contestants of both sexes are now becoming a little too old to yield a younger generation much further amusement. Some of these "friends" of Warlock went to great pains to contradict another's information. Some were scornful, others disdainful; quite a number were entertainingly secretive. One lady (if that is the right term) heatedly claimed for herself the position of Warlock's chief mistress, though others who courted the composer's acquaintance had no knowledge of her in this respect. In the end, however (I write myself as chief gatherer of such information), few were able to add anything of worth to what Gray had already made known. The Warlock legend which Gray so skilfully perpetuated (detractors will say "perpetrated") has survived for a quarter of a century, and seems likely to continue.

And what has all this to do with *Grove*? Mainly that the Editor was discreet enough to ask none of these people, not even the musicians, for the articles on Heseltine/Warlock. His choice fell upon a young and useful enthusiast, Kenneth Avery, who, alas, has not lived to see the publication of his work. Avery (obviously and wisely basing the main portion of his work on Gray, though his chronology of Warlock's songs, first published in 1948, was a more original and quite admirable undertaking) knew most, if not all, of the

facts; and his two short essays fittingly honour the composer's originality. One sentence in his article on "Warlock" reveals that he was not without knowledge of the composer's "friends": the reference to the "Jekyll-and-Hyde story of his (Warlock's) doings with which many who knew him cannot agree". He very sensibly draws his own conclusion that "whereas in times of great nervous strain there were periods when one of the two deeply rooted opposite frames of mind dominated him, in more normal times neither was markedly predominant". And this will serve very well for the present.

It seems a pity that this contributor fancied comparisons. In 1948 he had thought that "Warlock's songs are as legitimate a field of study as Grieg's"—a remark of which I still fail to see the point. In the new *Grove* he brings in the names of Hugo Wolf and Gabriel Fauré, absurdly in the one case and unnecessarily in the other, for the comparison, if any, must be with English composers. The effort at condensation has left one or two weak patches, as when we are told that "the peaceful 'The Contended Lover'" is "unique in Warlock's work", without being told why. Avery had naturally to accept that all songs printed with Warlock's name were original compositions, though there was at least one instance with a famous song (as I hope to show elsewhere) where this was not the case. In the "Heseltine" article the date of the meeting with Bernard van Dieren is repeated as 1916, though the original letter from Heseltine to van Dieren, quoted in Gray and now in my possession, is clearly dated 8th June, 1915. The bibliography at the end of the Warlock article should also include Gerald Cockshott's "A Note on Warlock's 'Capriol Suite'", contributed to the *Monthly Musical Record* of November, 1940. Had Mr. Avery been acquainted with this he might have revised his sentence on the Capriol Suite—which was, in any case, first written for piano duet.

CHURCH AND CATHEDRAL MUSIC

Organists and others interested in the development of English Church Music and its significance will find several articles of interest though they will have to consult more than one volume. In his *Oxford Companion to Music* Dr. Percy Scholes sets out his material for easy reference under "Church Music" and "Cathedral Music" with a special article for the peculiarities of "Anglican Parish Church Music" and a further article on the "Parish Clerk", which latter official, says Dr. Scholes, "is habitually ignored by dictionaries of music". As far as I can see he is also ignored in the new *Grove*, though the other officials "Lay Clerk" and "Lay Vicar" are catered for under "Cathedral Music".

Church musicians are invariably indebted to Fellowes' *English Cathedral Music from Edward VI to Edward VII* when they wish to learn something of their own history; and as Fellowes is the author of the articles on "Anthem" and "Cathedral Music" in the latest *Grove* there is authority enough. The latter article, however, is mainly devoted to the sorting out of the various bewildering Cathedral statutes and drawing the distinction between one ecclesiastical term and another; and perhaps a more comprehensive article could have been included on the lines of Fellowes' own book, bringing in, as Scholes does, a point of view from the angle of the Parish Church. "Chant" and "Chanting" are both helpfully explained, Dr. W. K. Stanton taking a particularly lofty view of the latter subject, and there are useful cross-references under "Gregorian Tones" and "Psalmody" (with which should be mentioned the excellent article on "Plainsong" supervised by Alec Robertson). But no clear picture of the subject emerges *qua* Church and Cathedral Music unless one has a fair knowledge of it beforehand or is willing to do a fair amount of specialized hunting. The history of music in the early Church is instructively written by Eric Werner.

YORKSHIRE MUSIC

"From Hull, Hell and Halifax, Good Lord deliver us" was a Yorkshire addition to the Litany which, so far as I am aware, was not considered for inclusion even in the 1928 Prayer Book. With the first of these regions, and the second (Hell is not, of course, specifically a Yorkshire region) the editor of the new *Grove* is not concerned, musically or otherwise. Halifax is mentioned because of its Choral Society, which is rightly claimed

as one of the oldest in England; but there is no mention of the York Musical Society, which is several years older. Nor, for that matter, is there any mention of the Huddersfield Choral Society, as there surely ought to be—for its name is known on gramophone records throughout the world. For some account of music in the West Riding one has to consult the articles on Bradford and Leeds. These, good so far as they go, suffer somewhat from being out of date, for much has happened concerning the Leeds Triennial Festival since 1950, while in Bradford the St. George's Hall has been restored as a concert hall and is no longer a cinema (this information has been available since early in 1949). The account of the Northern Philharmonic Orchestra is now of purely historical interest, for it has virtually ceased to exist, and one feels that much more could have been written about the Yorkshire Symphony Orchestra (a separate entry) if only because of the enormous enterprise behind the original scheme of Leeds Corporation.

E. B.

THE PIONEERS OF THE SYMPHONY AND KEYBOARD; J. S. BACH; FUGUE

THE whole standard of documentation has now* been radically reformed, and, amongst enriched settings of information already soundly disposed, the treatment of the early period in the new article on Symphony deserves mention. Professor F. H. Shera (whose tremendous work for Malvern College, by the way, is unhappily dwarfed by a misprinted final date in his personal entry) seems on the whole to have faced, as Parry could scarcely have done, the large number of composers whose general contribution to the establishment of the symphony is knowable and must be reckoned with. By striking a balance between generalization and serial specific reference, Shera has conveyed at once the prevailing trends, the uncertain orbit and (less pointedly) the swelling volume of this new concert-music, promoted by publication far beyond its own narrow circle. He makes clear the change-over from the richer weave but confined thematic pulse of the early decades of the century to the well organized variety and potential virtuosity of the Italian symphony-overture, without which Beethoven might have been a kind of wild Arne, half a grand or scowling *largo-audacissimo* and half a subversive *scherzissimo*. The characteristic quality of second subject claimed for G. B. Sammartini (*auctore* Paul Láng) may be questioned. On the other hand, the increasing incidence of the click of reprise in the later decades, facile as it often is, might have been indicated more firmly. The precedents for the Mannheim *crescendo-diminuendo* are well noted.

Individual references here vary in precision, beginning with the first music example, still ascribed to Johann instead of Carl Stamitz and now misentitled op. 8 (quartets) for op. 9. Carl Stamitz' vocabulary of second subjects and "Mozartian" turns of phrase are unmistakable. The mention of Boyce's eight recently reprinted symphonies at the expense of the other twelve is suspicious! Pichl and Mysliveček are left in the shade.

Among composer-entries, Johann Stamitz now receives "catalogue" honours surprisingly denied to Carl, whose two symphonies in *D.T.B.*, at least, might have been mentioned as the elect of op. 13. The Editor introduces Rosetti to the *Grove* circle with as little musical comment as if he wished him back in the cold storage of *D.T.B.* XII.1 (not XII.2, as still stated under "Denkmäler"), and he has not recognized the eight other symphonies and clarinet concerto in the Royal Music Library. He might also have mentioned the interesting quartets, op. 6, and other ensemble music in *D.T.B.* XXV. Pichl's symphonic work, too, deserves more than an obscure citation of "best-appreciated" symphonies, Mysliveček remains buried in his misfortunes, and Wagenseil's importance is obscured. The new article on Boyce keeps to generalities about the eight symphonies (can so reactionary a craftsmanship be pronounced "sound"?), and the instrumental music of Arne and Greene receives no critical mention. Arne (whose "Four new overtures" is not catalogued) is at least a provocative symphonic figure, transitional and not transitional, where T. A. Erskine (Earl of Kelly) exhibits the new *galant* patterns in a totally derivative manner. The latter, once a striking and popular portent, has now been dropped—as a

* Where the context permits, this word will indicate a comparison with the fourth edition.

fifth-columnist in the foreign invasion? The English medley of "garden" music, salvaged overtone and continental penetration had its place before the entry of Haydn and Beethoven into London concert life. There is little hint of it here.

The orchestra has its symphony, and the keyboard its sonata, each furnished with a comprehensive article—"sonata" might have mentioned G. Platti—but for the early development or extension of music for the keyboard (organ or clavier) the inquirer has to know the key-names of *genres* and sources. Apart from cross-references, the enumeration of sources under "Virginal music" has been substantially revised, up to date, by Dr. H. F. Redlich. (In the list here of B.M. scripts, ADD. 31,465 contains Blow, but no Bull or Byrd; ?) "Checker" (Galpin) clears the earlier textural ground. Even so, difficulties may arise. The Reading Rota has its quota—a nicely balanced and positive "redemption" (from misconceived alien provenance) by the Editor—and the "Buxheim" book now makes a late *début* in an informative note by Mr. Stevens, but there is no specific account of the historical pair of music leaves bound with a Register of Robertsbridge Abbey (now in B.M.). Neither "Estampie" (new) nor "Arrangement" (mainly Borwick!) nor "de Pessaint" (arrangee missing) contains any pertinent reference, which has to be sought in Mr. Thurston Dart's purely notational survey under "Tablature". This accepts the mixed Robertsbridge tablature as "German" in later provenance and therefore in type. But until any common German antecedent is produced, the notation remains as *English* in its time as Abbot Nicholas and numberless others named in the Abbey records of monastic conclaves (now at Penshurst Place). The musical content of these unique and extended pieces remains unsifted. Again, Dart's article mentions the keyboard music now in Faenza. But in the note on the "Bonadies" script, no hint is given of the co-existence of this large set of earlier arrangements of *trecento* pieces in another hand, although the clues in the articles cited have been followed up by Dr. D. Flamenac with increasingly positive results. It is also surprising that the notice of the "Squarcialupi" collection contains no reference to Kinkeldey's bold doctoral thesis on the subject, now questionable in detail but confirmed in principle.

Skipping a century, past the plaques to plodding Paumann (unaltered) and Heborgh (sharpened by Dart), one finds Schlick, Bermudo, Santa Maria much as before, but S. Kastner has now written studiously on Cabezón, and he has placed Coelho (and also Seixas) with greater precision. Do the long, sprawling Cabezón Tientos, or the tidy *Diferencias*, achieve "a very great intensity of expression"? Rather, a sweeping final rhythm. Most English keyboard composers of the Tudor and Jacobean periods still receive short shrift as such. Justice is done to Aston and his remarkable Hornpipe, whose virtuoso abandon seems now a portent of the dance that Henry VIII was about to lead his wives and nation. (A reference to Apel's reprint in *Masters of the Keyboard* would have been useful.) But of the craft of Blitheman and Redford the titles are the only clue. Mr. D. W. Stevens has patiently sorted out the Mulliner Book, and also "Mean", but he has kept composer-criticism for his published Commentary, except for Shelbye. Apart from full lists, the keyboard output of Byrd, Farnaby and Gibbons survives only in Fellowes' brief and rather jejune summaries, the first claiming that Byrd "had practically nothing upon which to build in the way of form or style"—a froward retention. Bull is mainly referred to Nagel and Seiffert! His "mere virtuosity" is overstated at the expense of his polyphonic leanings and striking emotional impulses; but that the scattered *Fantasia* of 1621 "on a fugue of Sweelinck" is actually by Sweelinck ("Virginal music", p. 18) is musically inconceivable.

The expressive range of Sweelinck himself has now been capably defined by the late B. van den Sigtenhorst Meyer. Mention might have been made of the master's far-flung collection of model pieces for composition students, unearthed by Seiffert as a new source for his revised volume of untimely date (1943). The Belgian composers' exploration of key and modulation comes more into focus on the strength of their new *Monumenta* series: Luython and a closer observed Macque (Dart) are now joined by an editorial notice of Guillet and his fugues in every mode. Kerckhoven is given a miss (owing to the doubts about authentic pieces?). In these and many such odd corners, the filling of a yawning

gap in general knowledge of works and even of names has long been indebted to A. G. Ritter's *History of Organ Music* (1884), and surely this standard work, lying between those of Wasielewski and Seifert, earns the author an entry. It is strange that the notice of Dr. K. Jeppesen does not mention his *Die Italienische Orgelmusik am Anfang des Cinquecento* (1943).

In these unclassified byways of musical expression it is doubtless not easy to reach the stimulating and vivid pitch that springs from the condensation of freshly heated and tested experience of a classical composer. Among some heartening extended articles, William McNaught's tribute to Ludwig van Beethoven, man and composer, is a particularly revealing monument of composer and critic, which claims a more popular setting. If the foregoing notice of raw elements on the instrumental side appears severe and carping, the Editor has partly himself to thank that the pressure of ideas in such re-creative essays is apt to expose the mere musicology of a meagre reaction elsewhere. It remains probable that for ten contributors who will cheerfully encompass a composer's vocal music, one will trouble to auralize his purely musical scores, or even the top parts, as an assertion of sound-relationship. So far the sole assignment of a composer to the greatest connoisseur of sources, titles, etc., leaves hazardous any estimate of his purely musical thought. The alert listener and score-reader is seldom the composer's acknowledged scribe.

C. Sanford Terry's account of J. S. Bach, retained in substance with a big new catalogue, is an integral illustration of this problem. A skilfully compressed tabulation of the writer's lifelong and established investigations of Bach's career, it offers nothing for a musician's observation except a broad background of instrumental flavours. After a century of Bach promotion in England, such a reduction of one of the world's composers to purely biographical level is almost as sepulchral in effect as McNaught is resurrectionary. The retention of this musical void must be considered one of the greatest disappointments, in a single subject, in the new recension.

Dr. Vaughan Williams on fugue remains his breezy former self. A succinct empirical account of acceptable fugues, his article is seasoned with piquant comment, alternately commending fugal principles and casting "rules" aside. Fugal form is at first "a question of texture rather than design" (a dangerous half-truth) but emerges as a very definite structure, later surprisingly summarized as the ABA formula "under which nearly every piece of music may be said to fall". If ABA means any sort of balance between A and A, it is found in less than half of Bach's fugues (search the *Mass*), and is in no case a necessary outcome of a fugal exposition. Again, middle sections "gradually leading to the final section or climax", or forming "a series of episodes interspersed with entries" (not *vice-versa*), are far from being universal, as is implied. Some details in the master's account of exposition and development may also be questioned. In the counter-exposition the answer may lead off, but frequently does not do so, nor is the simpler (*i.e.* looser) *stretto* usually placed first in Bach. "Rules" are spurned for rationalizing answer-variants; but, with all respect, the miscellaneous examples of composers' "various modifications" would have been more illuminating if they had at least been arranged according to their pivot-group (*e.g.* tonic-dominant) and separating the modulating subject. There is not much about "free" but organic episodes. Finally, the analogy suggested between a fugue-subject and an *idée fixe* must be taken loosely and without confusing a subject and a self-contained *motif*, as the nineteenth century was prone to do.

The history of fugue before, in and after Bach has to be found under other headings, if anywhere. Turning, then, to Fantasy, the reader finds the roots of the keyboard species carefully traced up to Byrd and Morley (why place Morley's single and negligible example beside Byrd's dozen?), and "lute music" reminds him of a neglected parallel growth. But there is no discussion of the various methods, or avoidances of method, of Byrd, Farnaby, Gibbons, Bull, in cultivating wordless polyphony (and whatever) on an integral scale. Nor do composer-entries help here at all. Abroad, Sweelinck's pioneer handling of fugal structure is traced to Steigleder but scarcely to Scheidt, and the fugal influences of Erbach, Froberger and Buxtehude, amongst others, are left vague. Leaving the Bach

territory (the greatest evolution of all) in its void, we turn on. Eberlin deserved a better estimate than Mozart records, and he earns at least a mention of the English reprints (Novello). The use of fugue by Mozart, Schumann, Brahms, Reger, W. Middelschulte (omitted), Hindemith, Tippett, Fricker, Rawsthorne is not discussed. Beethoven's treatment is ably but rather tantalizingly summarized. The account of Albrechtsberger needed revision, with some reference to the many published fugue sets, and to *Beethoven's Studien* (Nottebohm). Altogether an interpretative history of fugue might have matched the admirable "Sonata" to good purpose.

As a type of token composition, and as a part of musical history, fugue is a feature in most Degree courses in Music. In this connection, I must deplore that the article on "Degrees" excludes all mention of the recently established B.A. courses, in which music is principal or sole subject, studied both as composition and as history, and embodying a closer relation with school music at Advanced Level than the average B.Mus. achieves.

A. E. F. D.

HAYDN

Haydn: main article by C. F. Pohl (1st ed.), rev. by W. H. Hadow (2nd-4th ed.), rev. by Marion M. Scott (5th ed.), with catalogue of Haydn's works by Marion Scott [and K. Dale, the latter not listed].

It is a curious fact that Haydn, the most friendly of all the major composers, should be the most inaccessible: there is still no complete edition (the Haydn Society attempt having failed), and no catalogue of his works. The late Miss Marion Scott, a veteran champion of Haydn, has made a valiant attempt to fill one of these *lacunae* by putting together a nearly forty-page list of Haydn's compositions for the new *Grove*; but this catalogue, on which (I am told) she and Miss Dale worked for nearly ten years, is, alas, no more than a brave but futile gesture. *Grove* should, of course, have enlisted the services of the greatest living Haydn expert, Jens Peter Larsen (who, incidentally, is not even listed in the new edition).

There is little point in discussing the principles of the catalogue: to do this adequately would require far more space than is at present at our disposal. But, even allowing for Miss Scott's unfortunate illness, it is hard to see why she and Miss Dale retained the old Peters list of the Haydn piano Trios (in which mature works of the London and post-London periods appear as nos. 1, 2, 3, etc.) when we have Larsen's definitive chronological catalogue,* or why Symphony no. 60 is dated "c. 1775 (?)", when the next column reads "1st perf. Pressburg, 22 Nov. 1774"; or why some entries are left quite unidentified ("Concerto in C [Clavier] . . . doubtful"). Surely *Grove* expects its Haydn catalogue to be understood by more than the four or five Haydn experts. It is doubtful, however, if any other readers except these experts know to what work Scott refers when she writes: "Concerto in C . . . doubtful". One can, of course, discover the identity of the concerto by comparing Larsen's two books (*Die Haydn-Überlieferung* and *cf. n. supra*) with the entire Breitkopf catalogues of 1762-1787, and MS. sources in the Gesellschaft der Musikfreunde (Vienna), the Berlin State Library, the Paris Conservatoire and Bibliothèque Nationale, the British Museum, the Esterházy Collection (Budapest), and some two dozen private libraries in Germany and in the Austrian monasteries. One of the obvious purposes of such a catalogue is to present the material in such a way that the reader will be spared research of this kind: it is primarily in this respect that the new Haydn catalogue fails completely.

A short list of some of the major errors follows:

Bibliography: many important articles and a few important books (e.g. Hinderberger's *Die Motive in Haydns Streichquartetten*, Turbenthal, 1938) are omitted.

P. 166: under "Operas", for "La Marchesa Nespoli" read "La Marchesa di Napoli"; p. 167: "Orfeo" delete sentence "Added to in 1805"; under "German Puppet Operas", "Der Götterrat", Larsen's discovery is identical with Rau MS.; under "Incidental Music", "Hamlet", delete comment under "Remarks" (no score at Göttweig); p. 168, under "Masses", no. 7 (*Missa in Tempore*

* J. P. Larsen: *Drei Haydn Kataloge*, Copenhagen, 1941: Anhang.

Belli), change heading "scoring" to read "1 fl., 2 ob., 2 clarinets, 2 bassoons, 2 horns", etc., and delete 2nd comment under "Remarks"; no. 8, change title to read "Missa Sti. Bernardi de Offida" and scoring to read "trumpets", not "trumpet"; no. 10, under scoring remove "bassoons" and "trombones" (!); no. 11, for "bassoon" read "bassoons" and add "2 trumpets"; under "Miscellaneous" (section b), 1st *Te Deum* scoring should read "2 ob., 2 trpts., timp.", etc.; p. 167: 3rd *Salve Regina*, under "Remarks" read "autograph" for "old copy"; *Offertorium* "Jus Aeternum", remove "trombones", add "trpts. & timp."; many authentic works omitted here (e.g. Motetto "Sancta Thekla", authentic MS. parts in Stadtpfarrkirche Eisenstadt); p. 170: "Esterházy Festkantate" consists of 3 separate works; "Die Erwählung eines . . .", prob. date "c. 1770(?)"; p. 171: "The Storm", delete 2nd sentence under "Remarks" (incorrect); under "Solo Cantatas", 4th entry (Cantata "Berenice che fai") is identical with p. 172 "Aria 'Non partir bell' idol mio'"; at least 20 authentic works in this category omitted (largest coll.: National Lib., Vienna); p. 172: last entry under "Solo Cantatas", under "Remarks" add "Auth. MS. score by Elsler, Göttweig"; under "Symphonies": no. 2, add 2 oboes; no. 16, add 2 horns; no. 17, add 2 oboes; no. 25, for "2 flutes" read "2 oboes"; no. 27, add 2 horns; no. 33, add timpani; no. 37, add "or trumpets" to "horns", and add timpani; no. 40, add bassoon *obl.*; no. 42, add 2 bassoons *obl.*; no. 50, add 2 trumpets & timp.; no. 52, add bassoon *obl.*; no. 53, add bassoons *obl.*; no. 57, scoring in autograph & early MSS. lacks trumpets & timp.; no. 60, compare date to remark; no. 63, one auth. version includes trumpets & timp.; no. 68, remove "2 trumpets"; no. 72, add bassoon *obl.* & solo cello; no. 73, add 2 trpts. & timp.; no. 88, add 2 trpts. & timp.; no. 90, add 2 trpts. & timp.; p. 175: under "Overtures": no. 11, comment as in no. 73, *supra*; no. 12, add 2 bassoons, 2 trpts. & timp.; p. 176, last overture: delete comment under "Remarks" (Paris Cons. MS. is not autograph, piece obviously spurious); under (d) "Marches", that in C maj. (1777) is from *Il Mondo della Luna* (1777); p. 177, almost all the dates of comp. and scoring of divertimenti are incorrect; footnote 1 should read "Complete list in Breitkopf cat. 1787, complete set of MSS. in Zittau, Germany"; p. 178: several divertimenti are spurious (e.g. by Carlos d'Ordoñez); the scoring of most of those in the middle of this page is for cembalo, 2 violins & bass (Haydn's cat. 3-12, 15-17); p. 179, numerous dance works omitted; under "Concertos", 1st entry, for "2 horns" read "2 trumpets"; 3rd entry, under "Remarks" read "trumpets" for "clars." (= *clarini*); under (b), last entry (Concerto for vln. in G), delete sentence under "Remarks": work is almost certainly authentic; p. 180: one of B flat vln. concerti by Christian Cannabich, the other (unclearly listed here) by Michael Haydn (autograph: 1760); the last entry of this section should read:

Concerto for horn	D ma.	before 1765	lost (only in Entwurf cat.).
Concerto for horn	D ma.	c. 1770 (?)	Breitkopf cat. 1781: authenticity not confirmed.

Under next heading for flute concerti, read:

Concerto for flute	D ma.	(?) before 1765	lost (only in Entwurf cat.).
Concerto for flute	D ma.	c. 1770 (?)	spurious (by Leopold Hoffmann).

P. 181: ("Quartets"), Pleyel (Eulenburg), nos. 63-68 all composed 1790; p. 182: 1st entry—arrangements almost certainly not genuine; for "Pianoforte Trios", delete entire list, substitute Larsen's cat. (cf. n. *supra*); p. 188: "Pianoforte Sonatas" nos. 43 and 44 prob. composed c. 1766 (as was no. 43); for nos. 50-52, cf. Strunk's article, "Notes . . ." (cf. *Grove Bibliography*); p. 191 ("Vocal Duets"), Haydn V. 33 composed 1796 (autograph, B.M.); Haydn V. 34, delete comment under "Notes" (applies to 33); work prob. composed in 1796; the cat. "Arrangements of Folksongs" (pp. 193 ff.) is of great value, though not without some (relatively minor) errors.

H. C. R. L.

GUSTAV MAHLER

One expects three satisfactions from the survey of a composer in a new dictionary: (1) dates (of life, of works) as full and as accurate as possible; (2) complete list of works and adequate bibliography; (3) an accompanying article which shows some signs of being in touch with the latest research and with contemporary feeling about the stature of the composer in question. Cultural attitudes change and develop between a dictionary's editions and allowance must often be made for the growing insight of a fresh generation.

It must be said bluntly that the new *Grove* article on Mahler fails on all three counts. To take (3) first, the reader who buys his new *Grove* will, as far as Mahler is concerned, be buying what has already appeared in the 4th edition and its supplementary volume. The only differences are insignificant textual variations and the addition of 16 lines from Mr. Blom. It is true, of course, that now, instead of consulting Mr. Scott Goddard and Dr. Egon Wellesz in two volumes, we find their contributions conveniently linked together, but this advantage scarcely compensates us for the poor quality of the articles, of Mr. Goddard's especially. There is no space available to counter wrong opinions, but

three surprising omissions from the articles will, perhaps, indicate how superficial is the treatment of Mahler's music. There is (a) not a mention of Mahler's progressive tonality; (b) no discussion of his instrumentation; and (c) *Das Lied* apart, not a word on his songs, though Mr. Blom suggests in his 16 lines that it is the songs not the symphonies which "exhibit Mahler's genius most characteristically"! The aspects detailed in both (a) and (b) have exerted a weighty influence in the music of the twentieth century, while (c) accounts for a major part of Mahler's creative output. The articles are not only fourteen years out of date, but sadly deficient in comprehensiveness. Their inadequacy is reflected in the confusion which afflicts sections (1) and (2), and in the errors which creep into the articles themselves. The following list does not pretend to be complete:

1. *Bibliography*. The 4th edn. and supp. vol. offers 12 authors. The 5th edn. adds 9. Missing are important and accessible books, chapters or articles by Schiedermair, Stefan, Marx, Stein, Bauer-Lechner, Karpath, Holländer, Redlich, Neisser, Abendroth, Mellers, Mengelberg, Schönberg, Rutters, Blesinger, Kralik, Mulder, Boys, Nodnagel, Britten, Rosé, Křenek, Demuth, Mason, Reik, Sharp, Istel, Bahr-Mildenburg, etc. This is no more than a random selection. There are at least 6 errors in the Bibliography as printed.

2. *Catalogue of Works*. (a) For "Symphony no. 5, C mi." read C♯ minor. For "Symphony no. 7, D ma." delete D ma. The work begins in B→E mi. and ends in C ma. Mahler included no key in his title. The 3rd mvt. is in D mi./ma.—the only point of contact with *Grove's* description. For "Symphony no. 9, D♭ ma." delete D♭ which applies only to 4th mvt. 1st mvt. is in D ma./mi. In view of work's posthumous publ'n. Mahler's wishes not known. But probably he would have had no key in title (cf. no. 7). In any case, there is no justification for D♭, otherwise why not D ma. for no. 5 in C♯ mi.? *Grove* 4th edn. had only one key signature wrong. 5th edn. is hardly an improvement in this respect.

(b) "*Das klagende Lied*" was not composed "after the Grimm brothers" but after a tale from the Bechstein collection.

(c) The third Symphony was finished in 1896 not 1895.

(d) The 14 "*Lieder und Gesänge aus der Jugendzeit*" do not belong to 1882. The first 5 songs were written before and about 1883 (publ'd 1885); the remainder were composed after 1888 and before 1892 (when they were publ'd), a fact obvious to anyone aware that Mahler only became acquainted with the "*Knaben Wunderhorn*" anthology in 1888, which furnished the texts for the last nine songs in this series. But then 1888 and the discovery of the "*Wunderhorn*" anthology—a central date and event in Mahler's life—are mentioned by neither Goddard nor Wellesz!

(e) The words of "*Hans und Grete*", it has been known for some time, are Mahler's own, not "Traditional". (See Pamer's studies of 1929-30.)

(f) The "*Lieder eines fahrenden Gesellen*" were composed, or at least completed, in 1884 not 1883. They were, it is almost certain, not composed originally "with orch.", but with pf. acpt., and orchestrated for their 1st Berlin perf. in 1896.

(g) The chronology of "*Des Knaben Wunderhorn*" is too complicated to be embarked upon here. Let it merely be said that *Grove's* date, "1888", is wholly meaningless and misleading, e.g. *Grove's* nos. 1-4 were in fact composed in 1892, nos. 6-7 in 1893, no. 10 in 1896, etc.

(h) The "*Sieben Lieder aus letzter Zeit*" (wrong title in *Grove*) were composed at various times, some in 1901, some in 1903; thus *Grove's* "1902" is misleading.

(i) The "*Kindertotenlieder*" were certainly not composed in 1902, but probably between 1901 and 1904.

(k) "*Revelge*" and "*Der Tamboursg'sell*" (mis-spelled in *Grove*), part, of course, of (h) above, not separate items, were not composed in Mahler's "last years". The former probably belongs to 1899, the latter to August, 1901.

(l) The songs specified in (g), (k), (i) and (h) were almost certainly conceived orchestrally. *Grove* does not make the point clear and gets (h) wrong, i.e., with pf.

(m) The song titles, needless to add, are replete with minor but irritating discrepancies.

(n) Mahler's own verse additions to Klopstock's "*Auferstehung*" earn him a place as contributor to the second Symphony's words. He is missing in *Grove*.

Since Mahler wrote only nine complete symphonies, three song cycles (including *Das Lied*) and some thirty songs, *Grove's* catalogue of his works makes much chronological muddle out of a few works. Heaven help those of us trying to sort out Mahler's dates if *Grove* is taken as an example. Confusion will be heavily confounded. Better no dates at all than the wrong ones.

The remaining section to be considered is quaintly titled "Operas" wherein are included two of Mahler's early operatic efforts. One of the two, *Herzog Ernst von Schwaben*, is

given a wrong title and the wrong librettist—it was not Mahler's text (as stated by *Grove*) but Josef Steiner's. Mahler's third, more interesting and more important operatic attempt, "*Rübezahl*", does not achieve a mention.

Since neither Mr. Goddard nor Dr. Wellesz mentions any of Mahler's youthful, unpublished and destroyed compositions (such was the fate of the 2 operas *Grove* lists), there was no point in compiling a catalogue—but why, in that case, pick on 2 operas, of no greater significance than a whole mass of chamber music and orchestral compositions? On the other hand, extant unpublished autographs *are* of importance—there are at least 3 songs and part of a piano quartet—all overlooked. With similar puzzling and muddling inconsistency, Mahler's completion of Weber's *Die drei Pintos* is listed along with the 2 operas, when its place is properly amongst Mahler's other arrangements, e.g. *Oberon*, his edition of *Figaro*, the Suite from Bach's orchestral music, etc., not to speak of his Schumann and Beethoven rescorings; but then *none* of these Mahler activities receives attention, either in the articles or the catalogue. His one piece of incidental music, successful and much played in theatres in its day, but now lost, is likewise omitted. Altogether this is a most alarming catalogue—slipshod and slovenly in the extreme. A mass of chronological mis-information is launched on its journey through a quarter of a century or more, backed by *Grove's* reputation. It is a depressing state of affairs. No doubt if the articles were subjected to the same scrutiny they would yield yet another rich harvest of errors. One's confidence is severely shaken by the bibliography and list of works. There is space here only to regret Mr. Goddard's prolongation of the myth of "Theodor" Krenn as Mahler's composition teacher. There was no such person. *Franz* Krenn was his teacher. This ridiculous mistake has been going strong since 1910 at least, repeated parrot-fashion down the years by all those who have not troubled to check their references. Wellesz' comment on the tenth Symphony—that "Mahler wished to have the work destroyed"—is not correct. This view was originally held by Specht, who later amended it. Specht, incidentally, died in 1932, but while news of his death has doubtless reached *Grove's* ears, his by no means unimportant retraction evidently has not.

It would seem that while some blame attaches to Mr. Blom for not commissioning a brand-new Mahler piece for his dictionary, his present contributors, notwithstanding, have let him down pretty badly.

D. M.

Musicians in English Society from Elizabeth to Charles I. By Walter L. Woodfill. Pp. xv + 372. (Princeton University Press. London: Geoffrey Cumberlege.) 1953. 48s.

The social background of English music in the late sixteenth and early seventeenth centuries has been imperfectly studied. Apart from Morrison Comegys Boyd's *Elizabethan Music and Musical Criticism* (1940), which though informative and very readable is not a work of first-hand research, there has been no serious attempt in recent years to amplify the material presented by older historians. In consequence a number of generalizations based on limited sources have been handed on from one book to another, and students of musical history are often presented with a distorted view of the period. It was obviously Professor Woodfill's intention to rectify this state of affairs. He has succeeded to the extent of supplying a far fuller documentation than any previous writer has attempted. The list of manuscript sources consulted is in itself highly impressive, quite apart from the very substantial bibliography of modern reprints. The most extensive section of the book deals with the activities of professional musicians in the provinces, which should provide other writers on the period with all the material they are likely to want for a long time to come.

The only criticism that might be made of all this industry is that sometimes evidence is multiplied to the point where it ceases to have any increased significance. The reader is aware that a point has been made long before the tale of instances comes to an end. Fortunately this ant-like diligence has not corrupted Professor Woodfill's style. Whenever he gives himself a chance he writes elegantly and effectively, and it is only occasionally

that we meet a sentence where the choice of language seems to a reader on this side of the Atlantic not entirely happy, e.g. "The act may have temporarily anesthetized the problem but did not dispose of it". There is no doubt whatever of his close interest in the period, and for that reason it is a pity that he has done nothing to apply the knowledge of social conditions which he has presented so impressively. Of set purpose he refrains from discussing the music, so that we are left with an elaborate frame without the living picture within it. There is no reason to suppose that he is not qualified to undertake such an examination. Sometimes he seems to misunderstand or misapply a technical term—his reference to "concerts for the public . . . given in London, Norwich, and perhaps elsewhere" is misleading—and he is not always quite at home with instruments. But it was certainly an excess of modesty that persuaded him to leave the reader so often to form his own conclusions.

Mendelssohn. By Philip Radcliffe. Pp. xi + 208. (Dent.) 1954. 8s. 6d.

The goddess Economy must have presided over the production of this volume. It is asking rather too much of any author to expect him to produce a reasoned account of the life and works of any composer in so limited a space. Of the 208 pages more than 40 are actually occupied with appendices (lists of works, etc.) and the index, so that Mr. Radcliffe has only 162 pages in which to spread himself. Little wonder that the biography is breathless: we have numerous paragraphs of this kind:—

"In July Felix and Cécile left London; after a short stay at Frankfort they went on a tour to Switzerland, accompanied by Paul Mendelssohn and his wife. Felix enjoyed this thoroughly, and he wrote very happily to his mother from Interlaken, reminding her of the tour that the family had made through the same country twenty years before. This was followed by another stay at Frankfort, during which he arranged with the publisher Simrock to accept some of Hiller's compositions, a generous and thoughtful act of which Hiller himself remained in complete ignorance until Felix's letter to Simrock was published twenty years later. He then went to Leipzig, conducting a concert at the Gewandhaus, and on to Berlin."

The discussion of the music is forced to proceed at much the same rate.

Here is Mr. Radcliffe on the *Variations sérieuses*:—

"The theme has great beauty and pathos; in some of the variations the harmonic scheme is altered considerably, but the most important features of the melodic outline are usually maintained. The keyboard writing is very varied and resourceful; the fourth variation, with its two-part canonic writing, the fugal tenth and the very Schumannesque eleventh are particularly attractive. The rather anthem-like atmosphere of the fourteenth does not continue long enough to become oppressive, but provides quite an effective contrast in its surroundings, and in the final variation and *coda* the tension is most effectively maintained."

Is this really adequate? Or again on the slow movement of the *Lobgesang* Symphony:—

"The *adagio* is not unlike that of the "Scottish" Symphony, but it is less attractive both thematically and orchestrally, with the result that its sentiment seems stodgy and rather oppressive."

Nothing is said here of the obvious fact that Mendelssohn was trying to write a solemn slow movement in the style of Beethoven, though the attempt soon petered out into mere Mendelssohn. Much more might have been made, in Mr. Radcliffe's critical discussion, of Mendelssohn's reverence for Bach and Beethoven—a reverence which more than once led him to commit strange infelicities. There is a parallel here to his devotion to his family, and particularly to his sister Fanny, whose death affected him so powerfully and may very well have hastened his own. From the psychological point of view Mendelssohn is a fascinating study. Mr. Radcliffe rightly points out that his upbringing was not one of ease and luxury: though the family was wealthy the boy was submitted to a severe discipline. This early training may well have been responsible for the restless energy which consumed his whole life. There remains the enigma of his constant dissatisfaction with his own work and his frequent failure to reach the highest level. The boy of 17 who produced the faultless and brilliant overture to *A Midsummer Night's Dream* grew to a maturity where fine workmanship was constant but imagination too often faltered. Exceptions like the *Italian* Symphony, the scherzo of the *Midsummer Night's Dream*

music and parts of *Elijah* (full of a passion and fire rarely found elsewhere) are remarkable precisely because they are exceptions. Mr. Radcliffe describes the *Midsummer Night's Dream* overture as "the work of a thoroughly mature composer". That is a misuse of the term "mature". The overture is the work of a prodigy on whom all the gifts of Heaven had been showered. When maturity came it brought with it responsibilities which the composer was not always able to shoulder. Mr. Radcliffe praises the introduction of the chorale into the big E minor fugue but hardly seems aware of the extent to which this dramatic climax is weakened by the *coda*: the most he permits himself by way of criticism is a reference to "the rather over-sweet flavour that slightly spoils the concluding bars".

We must hope that Mr. Radcliffe will one day tackle the subject again and treat it on an adequate scale. In doing so he might perhaps adopt a rather more critical attitude to Devrient's highly coloured account of the revival of the *St. Matthew Passion*. A minor correction, by the way, is necessary on page 60: Paul Benecke, the composer's grandson, was never a professor at Oxford, though he was for many years a respected fellow of Magdalen and a devoted member of the University Musical Club and Union. One final grumble: in this present year of grace could not the publishers have given us something better than these antique and faded illustrations?

A Census of Autograph Music Manuscripts of European Composers in American Libraries.

By Otto E. Albrecht. Pp. xvii + 331. (University of Pennsylvania Press.) 1953. \$8.50.

Autograph manuscripts interest two classes of people: students and collectors. It is not impossible for the same person to represent both classes. In general, however, there is a clear-cut distinction. Students want information, collectors want property. It is as well to state the distinction bluntly, since in most cases there is no aesthetic satisfaction to be derived from the possession of an autograph. Owners of property are reluctant to share their possessions with another; hence many manuscripts remain inaccessible, if indeed their existence is even suspected. Where manuscripts pass into the possession of public institutions the situation may be more favourable. But even then it is not always possible for the student to be certain of finding the sources he wants or even of discovering whether they exist. Many libraries do not publish catalogues of their manuscripts, and in some Continental countries librarians show a curious reluctance to permit access to their treasures. And when all the necessary information is available in print, the incidence of war or revolution may make it necessary to start hunting all over again.

We still lack an up-to-date repertory of sources for musicology, though we have the promise of one. In the meantime Dr. Albrecht's book will serve as a useful interim report on one section of the material. He deals only with autographs or reputed autographs, and his census is confined to a single country. Within its limits, however, it is an indispensable source of information, even though a few private collectors mentioned in it have declined to disclose their names. There is, of course, no guarantee that manuscripts in private hands will remain in the families to which they now belong. But the full list of addresses given at the end of the book should at any rate facilitate the task of tracing the route of any subsequent migrations. Many of the items will come as a surprise to those who were unaware that so much material had crossed the Atlantic. The majority of the composers represented belong to the nineteenth and twentieth centuries, but there are a reasonable number of earlier date, among them one or two English composers. Without this book the student of Purcell, for example, might be forgiven for not knowing that the autograph of the *Te Deum* and *Jubilate* could be found at Stanford University or the trio sonatas of 1683 in the Sibley Musical Library at Rochester.

Among the composers represented by a substantial number of autographs are John Barnett (several operas), Bartók (over 100 manuscripts), Brahms (including the second piano Concerto, the violin Concerto, the A major piano Quartet, the piano Quintet, *Schicksalslied*, two string sextets, third Symphony, *Tragische Ouvertüre*, and three piano

trios), Liszt (several transcriptions, *Dante* Symphony), Mozart (three piano concertos, violin Concerto K.219, C major string Quintet, *Haffner* Symphony, minor works and fragments), Peter Ritter (nearly 80 manuscripts), Schubert (including *Erk König*, *Die Forelle*, *Grenzen der Menschheit*, *Das Lied im Grünen* and many other songs, and the C major Fantasia for piano), and Wagner (mostly fragments and sketches).

The following is a list of works by other composers which may be of particular interest:—

- Albert, Prince Consort: *Invocazione alla armonia* (chorus and orchestra)
- Bach, J. S.: 8 cantatas, Fantasia in C minor for harpsichord
- Berg: violin Concerto, *Wozzeck*
- Boyce: *Solomon*
- Britten: *Peter Grimes*
- Chausson: *Poème* for violin and orchestra
- Cherubini: *Médée*
- Flotow: *Martha*
- Haydn: Symphony no. 90, original version of slow movement of Symphony no. 94 (without the "surprise")
- Honegger: symphonies nos. 1 and 5
- Leoncavallo: *Pagliacci*
- Mahler: *Das Lied von der Erde*, symphonies nos. 5, 8 and 9
- Mascagni: *Cavalleria rusticana*
- Schönberg: *Pierrot lunaire*, quartets nos. 2, 3 and 4, *Verklärte Nacht*
- Stravinsky: *Apollon-Musagète*, *Dumbarton Oaks* Concerto, Concerto for piano and wind instruments, violin Concerto, *Mavra*, *Persephone*, *Symphonie de psaumes*.

The presentation of the material throughout appears to be so meticulous that it is probably captious to point out that Frank Bridge never received a knighthood, that Handel's *Theodora* is not an opera, and that Brahms' horn Trio is not in F minor.

English and Scottish Psalm and Hymn Tunes c. 1543-1677. By Maurice Frost. Pp. xvi + 531. (S.P.C.K. and Oxford University Press.) 1953. £5.

This book will be indispensable for many years to come. The compiler modestly describes his work as "an attempt to lay the foundation" for a work comparable with Zahn's *Die Melodien der deutschen evangelischen Kirchenlieder*. If we accept this description we must at any rate admit that the foundation is very solidly laid. Mr. Frost might very well have felt that he had satisfactorily accomplished his task if he had printed all the tunes of this period associated with the "Old Version" of Sternhold and Hopkins. But he has not been content with this. In a second part he gives us a collection of tunes associated with other versions of the psalms, e.g. those by Parker, Ainsworth and Sandys, and for generous measure includes Tye's *Acts of the Apostles* and the two volumes of paraphrases by Wither. He must indeed have found it difficult to know where to draw the line. Since he includes examples of polyphonic settings from Daman it would have been logical to include the strophic settings in Byrd's *Psalmes, Sonets, and Songs of Sadnes and Pietie* (1588), in which a simple melody is supplied with a polyphonic accompaniment. No doubt, however, some practical limit had to be set; and since Daman's books are psalm books and Byrd's collection is not, the distinction may be accepted, though at least a reference to the volume in the *English Madrigal School* would have been useful.

The plan of the book is simple in theory but a little complicated in practice. The first part is arranged according to the psalms. In each case the earliest source of the tune is printed, followed by references to later collections. Where varied forms of the tune or different tunes occur in later publications these are added. Genevan or Lutheran sources are quoted, generally from Zahn. All this looks like a neat and tidy arrangement, but in practice it involves some inconsistency. Thus, if the earliest form of a tune

appears in one of the harmonized psalters it is printed with its harmony; whereas we have no means of comparing the harmonized versions of earlier melodies which were published at the same time. A further complication is due to the fact that the four-line tunes which appeared for the first time in Ravenscroft's psalter are printed by themselves and not under their respective psalms. The second part, dealing with other versions of the psalms, is in some ways simpler. Here the arrangement is according to books, beginning with Coverdale's *Goostly Psalmes and Spirituall Songes*. But the reader who is expecting a strictly chronological treatment will find that some collections have been assigned to an appendix.

These difficulties can naturally be surmounted by anyone sufficiently interested to want to use the book. But even when the plan has become abundantly clear the need for an index remains. Mr. Frost has lived so long with his material that it has probably never occurred to him that a reader may want to find something in a hurry and may not know exactly where to look. Perhaps he will so far defer to human weakness as to consider the publishing of an index in a separate volume. It would have to be in several sections—index of first lines (English, French and German), index of composers and arrangers, index of names of tunes and so on; and perhaps most valuable of all a concise melodic index similar to that provided in H. E. Button's edition of Bach's chorale settings. The more one studies the book the more it becomes apparent that the author has come through long familiarity to assume that everyone knows what he knows. It would probably surprise him to be told that not every reader will know that S.T.C. stands for *Short Title Catalogue*. This very familiarity has sometimes led him into inconsistency in presenting his material. Sometimes, for example, the words of German chorales are given in full, sometimes only the beginnings, and sometimes they are not given at all. The harmonized versions from Playford's 1671 book are sometimes printed on two staves, with the tenor in the usual place, and sometimes on four, with the tenor above the alto. In the earlier part of the book the reader is reminded when the melody is in the tenor, as it generally is in the earlier harmonized versions; but in the later entries this indication is omitted, to the probable confusion of an inexperienced person using the book for the first time. A further point concerns the actual text of the music. In his zeal for presenting it in its original form Mr. Frost religiously reproduces misprints which are palpable absurdities, though every now and again he yields to reason to the extent of making a modest correction. There is also inconsistency in the use of accidentals. In his preface, Mr. Frost says: "I have generally retained the contemporary ♯ sign where modern usage would print ♯". But when he comes to Tallis' tunes for Parker's psalter he says: "In transcribing these tunes I have departed from my general rule of retaining ♯ for ♯, in case any reader should be misled". One would have thought that a reader would be much more likely to be misled by finding one thing in one place and another elsewhere.

These and other minor inconsistencies may be regarded as amiable rather than irritating. They do not seriously affect the value of the book as a work of reference nor do they diminish our respect for the thoroughness which Mr. Frost has shown in recording his material and commenting on it. A few small points remain to be noticed:—

p. 4: for "Henry E. Huntingdon" read "Henry E. Huntington".

p. 115, no. 77: there is no indication that one of the settings of this tune in the 1563 volume has the melody in the bass, though this is recorded on p. 16.

p. 136, no. 103: I think it unlikely that this tune (now sung to "While shepherds watched their flocks by night") is deliberately taken from the latter part of chap. viii of Tye's *Acts of the Apostles*; the melodic formulas which are similar are not uncommon (cf. no. 72 by Causton).

p. 151, no. 118: there is no indication that one of the settings of this tune in the 1563 volume has the melody in the bass, though this is recorded on p. 17.

p. 180: for "Goudimal" read "Goudimel".

p. 318, no. 271: no reference is made to the fact that "*Christ lag in Todesbanden*" is derived from "*Christ ist erstanden*" (no. 270), and the historical information about the latter is incomplete.

J. A. W.

The Interpretation of Music. By Thurston Dart. Pp. 192. (Hutchinson's University Library) 1954. 8s. 6d.

The title of this admirable book may mislead innocent purchasers who remember Matthey's *Musical Interpretation: its Laws and Principles* and Plunket Greene's *Interpretation in Song*. Mr. Dart is concerned not with such matters as phrasing and tone-quality, nor indeed with the interpretation of most of the music of the last 150 years, but with the problems of performing "old" music (that from the middle ages to the late eighteenth century), with all that the Germans comprehend under that blessed word *Aufführungspraxis*. Musical notation has at all periods been an inadequate, sometimes very inadequate, indication of the sound intended by the composer; its symbols have often not even attempted to represent the whole of the music and have frequently meant different things at different times or in different places at the same time. As performers have often been ill instructed in the reading of these symbols, interpretation of them has generally been put in the hands of supposedly specialist editors—who, however, in the past have often been less well informed (and less scrupulous) than many executants of the present day. Mr. Dart has some harsh things to say about editors and their sins—though he does not mention some of the worst cases, such as von Bülow's travesties of C. P. E. Bach—and his "Hints to Editors" on pp. 21–8 lay down rules the general observance of which would raise the standard of modern editions of old music by a good many degrees.

One of the major problems that confront the executant with historical sense arises from the mechanical improvement of instruments; such improvement enlarges resources but alters tone-quality—not necessarily for the better. Mr. Dart has some excellent pages on the piano of Mozart's day (and, of course, on organs of various periods) and on the known traditions of keyboard playing from J. C. Bach to Chopin, and he passes judgment that

"perhaps eight out of every ten concert performances of the keyboard music of Bach, Haydn, Mozart, Beethoven and Chopin take not the least account of the personal views these men are known to have expressed about the proper way in which their music should be played."

although

"the music of Byrd . . . Chopin or whom-you-please is indiscoverably linked with the sonorities and styles of performance of its own time and place. If the links are snapped, the music disintegrates".

Mr. Dart is no pedantic antiquarian; he realizes that—

"present-day methods of fingering are . . . ingrained in the modern player's mind, and it would be ridiculous to suggest that he should revert to those in use in earlier centuries. The clock cannot be put back, in this as in other matters, and it is a waste of time and energy to try. But the earlier fingering methods will repay careful study, for they provide clues to many points of interpretation which would otherwise be lost. . . . [None of these methods] favoured the monotonously even and effortless *legato* which we prize to-day; melodic lines became broken up into little units of two or three notes, and running passages must have been played more slowly and more lumpily than their notation would at first sight suggest to the modern player. Rippling scales and smooth broken-chord patterns are characteristic of eighteenth- and nineteenth-century keyboard techniques; they were neither possible, nor, it seems, particularly admired in earlier times, and much keyboard music of the Renaissance and Baroque periods will be reduced to a uniform and mechanical babbling if its figuration is treated in the same way as the figuration of Chopin or Liszt.

Anyone who wants to play early keyboard music with insight must study the effect that contemporary systems of fingering were designed to produce; the resulting phrasings and articulations can then be expressed in terms of the fingering techniques and instruments in use to-day".

There are some omissions: for instance, little or no reference is made to the *continuo* practice of Haydn, Mozart and early Beethoven. The keyboard *continuo* was still in use; not only Mozart but Beethoven (in his op. 15) expected the soloist in a piano concerto to play in the *tutti* as well. And while Mr. Dart makes an excellent point about the horns at the opening of the first *Brandenburg* Concerto, he is surely wrong in speaking of "hunting-calls ringing through the orchestral texture"; our conductors will go on treating the

Brandenburg concertos as orchestral pieces, but since the publication of Smend's *Bach in Köthen* scholars should be aware that Bach wrote them for one player only to each part; the "proper dynamics" for the opening of no. 1 are sufficiently dictated by the instrumental balance. There are also indications of careless proof-reading: on p. 43 alone one finds both "chair" organ and "Sichery" (i.e. a genitive form of a proper name taken as nominative), and Bannister's remark on oboe tone is quoted on p. 35 and misquoted on p. 123. But these are trifling flaws in a most valuable piece of work.

G. A.

Correspondence

56 East 78th Street,
New York 21.
19th January, 1955.

To the Editor of THE MUSIC REVIEW.

SIR,—In reply to Mr. Sol Babitz's statement concerning my article which appeared in THE MUSIC REVIEW of August, 1954, and because his partial quotation out of context is misleading, I should like to make these few points:

1. With the construction of the pianoforte by Silbermann, the previously used percussive keyboard instruments, the forerunners of the modern piano, fell into disfavour. Musicians stopped composing for the obsolete instruments and music lovers stopped playing them.
2. During the XIXth century the piano was the universal keyboard instrument. Later on, for some personal reasons, an interest arose among some musicians to revive the forgotten and out of use instruments, particularly the harpsichord. During the first quarter of our century, Mr. Lyon of Pleyel and Co., piano manufacturers in Paris, started reproducing a model of a harpsichord used during the era of Louis XIV.
3. The ancient percussive keyboard instruments, due to their mechanical construction, produce a sound invariably accompanied by a dull noise which is obviously detrimental to the sound and consequently to the music itself. Any oscilloscope will show how much the vibrations produced by the noise encroach upon the regular sinusoidal sound wave.
4. It is known that J. S. Bach was not satisfied with the keyboard instruments of his time and that he himself tried to build a percussive instrument with a pure sound of a full and round quality.
5. Each instrument has its own individual *timbre*, which cannot be denied and which is characteristic of the particular instrument. The purpose of any instrument is to serve music. Some musicians who have devoted a part of their entire life to a particular instrument find it difficult to separate the end from the means. Everyone will agree that music is more important than the instrument; the better the instrument the better the rendering of the music.
6. While the predecessors of the piano produce a thin, short-lasting, impure and nasal sound, the modern instrument enables the pianist to produce a round, full, warm tone, a perfect *legato*; it also enables him to convey polyphonic music in which individual voices have their own particular shadings and distinct dynamics.
7. A simple inspection of the mechanism of the "crude forerunners" and of the perfected instruments will instantly clarify this controversial subject, while a complete and personal conviction of the real superiority of one instrument over its predecessor will be gained by comparing a given composition interpreted first on a clavichord, then on a harpsichord and, finally, on the modern piano.

Yours faithfully,

ARTHUR BRISKIER.

BAYREUTH

Shortly after our last issue had gone to press, news was received that—contrary to our report on p. 320—there will be the usual Wagner Festival this year, from 22nd July to 21st August. There will be two cycles of *The Ring* and also performances of *Tannhäuser*, *Der Fliegende Holländer* and *Parsifal*. Conductors will be Keilberth, Knappertsbusch and Jochum.

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